

# THE ATHLETIC

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3365.

SATURDAY, APRIL 23, 1892.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ROYAL INSTITUTION OF GREAT BRITAIN,

Albemarle-street, Piccadilly, W.

TUESDAY NEXT (April 20), at Three o'clock, Prof. T. G. BONNEY, F.R.S.—First of Two Lectures on 'The Sculpturing of Britain: its Later Stages.' Half-a-Guinea the Course.

THURSDAY (April 22), at Three o'clock, Prof. DEWAR, F.R.S.—First of Four Lectures on 'The Chemistry of Gases.' Half-a-Guinea.

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Subscription to all the Courses in the Season, Two Guineas.

FRIDAY (April 29), at Nine o'clock, Dr. R. W. RICHARDSON, F.R.S., 'The Physiology of Dream.' Members and their Friends only are admitted.

NEW MARCH LECTURES.—Professor F. Y. EDGEWORTH will Lecture on 'Uses and Methods of Statistics,' at 5 p.m. on MAY 11th, and the Five Following Wednesdays.

UNIVERSITY COLLEGE, London, Gower-street, W.C.—Admission Free. J. M. HORSBURGH, M.A., Secretary.

## KING'S COLLEGE, LONDON.

A COURSE OF TEN LECTURES IN ETHICS will be given by Professor CALDECOTT, M.A., on WEDNESDAY EVENINGS, at 8 o'clock, beginning on May 4.—Fee, One Guinea.

## A COURSE OF SIX LECTURES UPON ITALIAN

PAINTERS (Leonardo da Vinci, Raphael, Michelangelo, Titian) will be given in MAY and JUNE, by Miss ELLEN FAIRBELL in the West-End.—For Syllabus address letters to Miss E. FAIRBELL, Ashridge House, Windsor-terrace, Hampstead.

## THE HIBBERT LECTURE, 1892.—A Course of

NINE LECTURES on 'The Origin and Growth of Religion, as illustrated by the Religion of the Ancient Hebrews,' will be delivered by Mr. CLAUDE G. MONTEFIORE, M.A., at the FORTMAN ROOMS, BAKER-STREET (Dorset-street entrance), on the following days, viz:—Wednesday, 11th, Friday, 13th, Wednesday, 18th, Friday, 20th, Wednesday, 25th, Friday, 27th, and Tuesday, 31st May; and Thursday, 2nd, and Friday, 3rd June, at 5 p.m. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORGATE, 14, Henrietta-street, Covent-garden, W.C., not later than May 2nd, and as soon as possible after that date Tickets will be issued to as many persons as the Hall will accommodate. The same Course of Lectures will also be delivered by Mr. MONTEFIORE at 90, HIGH-STREET, OXFORD, on each of the following days, viz:—Monday, 8th, Tuesday, 10th, Monday, 16th, Tuesday, 17th, Monday, 22nd, Tuesday, 24th, and Monday, 30th May; and Tuesday, 7th, and Wednesday, 8th June, at 5 p.m. Admission to the Oxford Course will be free, without Ticket.

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## WALT WHITMAN, the American Poet.—A

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(3) In his Second Summer Session to attend Materia Medica Lectures and Practical Pharmacy, and to pass the Examination in Practical Pharmacy at the end of this Session.

(4) In his Second Winter Session to attend the Higher Lectures on Anatomy and Lectures on Physiology, to Dissect and do Practical Physiology. At the end of the Session to pass the Second Examination in Anatomy and Physiology.

Students are advised not to attend Lectures on Medicine, Surgery, and Midwifery until after passing the Second Examination in Anatomy and Physiology, and the appointments of Dresser, Clinical Clerk, &c., should not be held till this examination has been passed.

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SATURDAY, APRIL 23, 1892.

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## LITERATURE

*The Princess Maleine and The Intruder.* By Maurice Maeterlinck. With an Introduction by Hall Caine. (Heinemann.)

It is very unfortunate for a man to be compared to Shakespeare, even by his enemies, when he is only twenty-seven and has time before him. That is what has happened to M. Maurice Maeterlinck. Two years ago the poet of 'Serres Chaudes' was known to only a small circle of amateurs of the new; he was known as a young Belgian of curious talent who had published a small volume of vague poems in monotone. On the appearance of 'La Princesse Maleine,' in the early part of 1890, M. Maeterlinck had an unexpected "greatness thrust upon him" by a flaming article of M. Octave Mirbeau, the author of that striking novel 'Sébastien Roch,' in the *Figaro* of August 24th. "M. Maurice Maeterlinck," said this uncompromising enthusiast,

"nous a donné l'œuvre la plus géniale de ce temps, et la plus extraordinaire et la plus naïve aussi, comparable—et oserai-je le dire?—supérieure en beauté à ce qu'il y a de plus beaux dans Shakespeare.....plus tragique que 'Macbeth,' plus extraordinaire de pensée que 'Hamlet.'"

In short, there was no Shakespearean merit in which 'La Princesse Maleine' was lacking, and it followed that the author of 'La Princesse Maleine' was the Shakespeare of our age—the Belgian Shakespeare. The merits of M. Maeterlinck were widely discussed in France and Belgium, and it was not long before the five-act drama was followed by two pieces, each in one act, called 'L'Intruse' and 'Les Aveugles.' In May, 1891, 'L'Intruse' was given by the Théâtre d'Art at the Vaudeville on the occasion of the benefit of Paul Verlaine and Paul Gauguin. The first introduction of the name of M. Maeterlinck to English readers was in M. Paul Fredericq's account of Belgian literature during 1890-91 in the *Athenæum* of last July. But it was not till Mr. William Archer's article in the *Fortnightly Review* in the following September—'A Pessimist Playwright'—that general attention was given in England to the "Belgian Shakespeare." Mr. Archer, naturally, was not so enthusiastic as M. Mirbeau: he did not care to go further in the Shakespearean direction than "a Webster who has read

Alfred de Musset." The article was interesting by reason of its novelty, it was valuable for its quotations, but it was somewhat tentative as a criticism. A further sign of the interest which was by this time excited in M. Maeterlinck was the announcement that the Independent Theatre had in contemplation a performance of 'L'Intruse.' This project was afterwards abandoned in favour of Mr. Beerbohm Tree, who delivered a lecture at St. James's Hall, ostensibly about Maeterlinck and really about things in general, in the course of which he announced his intention of producing a version of 'L'Intruse.' This version—"adapted," as the programme rightly announced, from M. Maeterlinck—was given at the Haymarket on the afternoon of January 27th of the present year. Meanwhile, a new drama has appeared at Brussels, 'Les Sept Princesses,' in which "the art of the future"—if the art of Maeterlinck is that—is carried to its furthest lengths; and the dramatist has varied his labours by a close translation from the Flemish of the mystical work of Ruysbroeck l'Admirable, 'L'Ornement des Noces Spirituelles.'

Such is the literary career, up to the present, of the young man who has had the misfortune to be compared to Shakespeare. It may be worth examining a little into the actual characteristics of a writer so vaguely and so pompously denoted.

'Serres Chaudes' is a little volume containing thirty-three short poems of a very deliberate unconventionality. Most of them are in regular rhymed metres, a certain number in unrhymed measures, apparently modelled upon Walt Whitman, as thus:—

Allons aussi vers les plus faibles:  
Ils ont d'étranges sueurs;  
Voici une fiancée malade,  
Une trahison de dimanche  
Et de petits enfants en prison.  
(Et plus loin, à travers la vapeur.)  
Est-ce une mourante à la porte d'une cuisine?  
Ou une sœur épluchant des légumes au pied du lit  
d'un incurable?

The verse, when it is regular in its beat, is, in the main, a fantastic attempt to render the intangible, after this fashion:—

Mes doigts aux pâles indolences  
Elèvent en vain, chaque soir,  
Les cloches vertes de l'espoir  
Sur l'herbe mauve des absences.

On another page it will be:—

Et les tiges rouges des haines  
Entre les deuils verts de l'amour;

while on yet another page we meet

Les chiens jaunes de mes péchés,  
Les hyènes louches de mes haines.

The verse is singularly monotonous, certainly with a calculated monotony, in which, however, the novelty is sometimes the hardy and inconsiderate novelty of the amateur. The poems have for titles such scant indications as 'Oraison,' 'Oraison nocturne,' 'Heures ternes,' 'Regards.' There are memories of Baudelaire, echoes of Verlaine, echoes of Poe. The sort of derivative originality which we find in the book may be seen, perhaps at its best, in the final piece, 'Ame de Nuit,' which begins thus:—

Mon âme en est triste à la fin;  
Elle est triste enfin d'être lasse,  
Elle est lasse enfin d'être en vain,  
Elle est triste et lasse à la fin  
Et j'attends vos mains sur ma face.

These calculated repetitions, this select use of very simple words, meet us in 'La

Princesse Maleine,' developed already into a mannerism. For instance, at the end of Act I., Hjalmar addresses Maleine (we translate from the French):—

"I cannot see you. Come hither, there is more light here; lean back your head a little towards the sky. You too are strange to-night! It is as though my eyes were opened to-night! It is as though my heart were half opened to-night! But I think you are strangely beautiful! But you are strangely beautiful, Uglyane! It seems to me that I have never looked at you till now! But I think you are strangely beautiful! There is something about you to-night.....Let us go elsewhere—under the light—come!"

Simplicity to the verge, and over the verge, of childishness, with the childishness or senility of monotonous repetition, is the means whereby M. Maeterlinck, alike in 'La Princesse Maleine' and the later dramas, endeavours to produce that "new shudder" which is certainly his contribution to contemporary art. Not that he is entirely the initiator of this impressionistic drama: first in order of talent, he is second in order of time to another Belgian, M. Charles van Lerberghe, to whom 'Les Aveugles' is dedicated. It was M. van Lerberghe (in 'Les Fleurs,' for example) who discovered the effect which might be obtained on the stage by certain appeals to the sense of hearing and of sight, newly directed and with new intentions. But what is crude and even distracting in 'Les Fleurs' becomes an exquisite subtlety in 'L'Intruse.' In 'La Princesse Maleine,' in 'L'Intruse,' in 'Les Aveugles,' in 'Les Sept Princesses,' M. Maeterlinck has but one note, that of fear—the "vague spiritual fear" of imaginative childhood, of excited nerves, of morbid apprehension. In 'La Princesse Maleine' there is a certain amount of action—action which is certainly meant to reinvent the terrors of 'Macbeth' and of 'Lear.' In 'L'Intruse' and 'Les Aveugles' the scene is stationary, the action but reflected upon the stage, as if from some other plane. In 'Les Sept Princesses' the action, such as it is, is "such stuff as dreams are made of," and is literally, in great part, seen through a window. From first to last it is not the play, but the atmosphere of the play, that is "the thing." In the creation of this atmosphere M. Maeterlinck shows his particular skill; it is here that he communicates to us the *nouveau frisson*, here that he does what no one has done before.

'La Princesse Maleine,' it is said, was written for a theatre of marionettes, and it is, certainly, with the effect of marionettes that these sudden, exclamatory people come and go. Maleine, Hjalmar, Uglyane—these are no characters, these are no realizable persons; they are a masque of shadows, a dance of silhouettes behind the white sheet of the 'Chat Noir,' and they have the fantastic charm of these enigmatical semblances—"luminous, gem-like, ghost-like"—with, also, their somewhat mechanical eeriness. M. Maeterlinck has recorded his intellectual debt to Villiers de l'Isle-Adam, but it was not from the author of 'Axel' that he learned his method. The personages of Villiers—scarcely more human in those wonderful, impossible dramas, 'Axel,' 'Elen,' 'Morgane,' than the personages of M. Maeterlinck—are only too eloquent, too volubly poetical. In their

mystical aim Villiers and Maeterlinck are at one; in their method there is all the difference in the world. This is how Sara, in 'Axel,' speaks:—

"Songe! Des cœurs condamnés à ce supplice de ne pas m'aimer!...ne sont-ils pas assez infortunés d'être d'une telle nature?"

But Maleine has nothing more impressive to say than this:—

"Mon Dieu! mon Dieu! comme je suis malade! Et je ne sais pas ce que j'ai;—et personne ne sait ce que j'ai; le médecin ne sait pas ce que j'ai; ma nourrice ne sait pas ce que j'ai; Hjalmar ne sait pas ce que j'ai."

The mockers say that this method has been used before—by M. Ollendorff. But M. Ollendorff's aims were not artistic. That these repetitions lend themselves to parody is obvious; that they are sometimes ridiculous is certain; but the principle which underlies them is at the root of much of the finest Eastern poetry—notably in the Bible. The charm and the impressiveness of monotony is one of the secrets of the East; we see it in Oriental literature, in Oriental dances, we hear it in Oriental music. The desire of the West is after variety, but as variety is the most tiring of all excesses, we are in the mood for welcoming an experiment in monotony. And therein lies the originality, therein also the success, of M. Maeterlinck.

In comparing the author of 'La Princesse Maleine' with Shakspeare, M. Mirbeau probably accepted for a moment the traditional Shakspeare of grotesque horror and violent buffoonery. There is in 'Maleine' something which might be called Elizabethan—though it is Elizabethan of the school of Webster and Tourneur rather than of Shakspeare. But in 'L'Intruse' and 'Les Aveugles' the spiritual terror and physical apprehension which are common to all M. Maeterlinck's work have changed, have become more interior. In 'Les Aveugles' the scene is in the depths of a forest, in the neighbourhood of an asylum for the blind. An old priest has led out a company of twelve blind men and women, and they sit under the trees awaiting his return, wondering why he has left them alone so long. But the priest sits in their midst, motionless, his back against an oak. He is dead. In 'L'Intruse' the scene is in a room; the grandfather, the father, the uncle, and the three daughters are seated round a table on which stands a lamp. On the left is the door of a chamber in which the wife, attended by a Sister of Mercy, lies ill; on the right is the door of another chamber in which her child, now several weeks old, lies asleep. The grandfather, who is blind, has a presentiment of evil; all talk in low voices, so as not to rouse the sick woman from sleep, as they wait for the arrival of the sister, who does not come. But the grandfather insists that some one has entered, and "the intruder," whom only the blind man sees, is indeed Death. The art of both pieces consists in the subtle gradations of terror, the slow, creeping progress of the nightmare of apprehension. Nothing quite like it has been done before—not even by Poe, not even by Villiers. But the experiment at the Haymarket did not convince one of the appropriateness for the stage of these curious attempts at a new dramatic art. It is true that 'L'Intruse' was cut, that the stage-

directions were not always followed; but at the same time the performance seemed to prove, conclusively enough, that the play could never be so effective on the boards as in the book. And that seems to us a somewhat vital criticism of the dramatic art of M. Maeterlinck—at all events, if we choose to consider him as a dramatist. But we understand that he himself is by no means anxious to be so considered. A brooding poet, a mystic, a contemplative spectator of the comedy of death—that is how M. Maeterlinck presents himself to us in his work, and the introduction which he has prefixed to his translation of 'L'Ornement des Noces Spirituelles' of Ruysbroeck l'Admirable shows how deeply he has studied the mystical writers of all ages, and how much akin to theirs is his own temper. Plato and Plotinus, St. Bernard and Jacob Boehme, Coleridge and Novalis—he knows them all, and it is with a sort of reverence that he sets himself to the task of translating the astonishing Flemish mystic of the thirteenth century, known till now only by the fragments translated into French by Ernest Hello from a sixteenth century Latin version. This translation and this introduction help to explain the real character of M. Maeterlinck's dramatic work—dramatic as to form, by a sort of accident, but essentially mystical. As a dramatist M. Maeterlinck has but one note—that of fear; he has but one method—that of repetition. This is no equipment for a Shakspeare, and it will probably be some time before M. Maeterlinck can recover from the literary damage of so incredible a misnomer.

It was France that invented the ingenious libel of "the Belgian Shakspeare." But England has something to answer for in regard to the author of 'La Princesse Maleine' and 'L'Intruse.' The translation of at least the former of these two plays, published together in a pretty volume by Mr. Heinemann, is not, properly speaking, a translation—it is a parody. To criticize it in detail would be to rewrite every page. We should not have believed that anything so easy to translate could possibly have been translated so badly. It is charitable to suppose that Mr. Gerard Harry, the translator, is not an Englishman; but if he is not an Englishman, why was he chosen to translate anything into English? There are instances of awkwardness and lack of care in following the original on every page; misprints are numerous, and actual mistranslations simply swarm. The translation of 'L'Intruse,' which we owe to Mr. "William Wilson" and an anonymous reviser, is much, very much, better; but it is lacking in delicacy, it makes from time to time alterations for alteration's sake, and it not unfrequently misses the fine shades of diction. For instance, the blind grandfather says to the uncle, "I don't see these things as you do," and the uncle, with a double meaning, replies, "You should rely on us, then, who do see." The translator renders this:—

GRANDFATHER. I don't look at these things as you others do.

UNCLE. You ought to rely on us, then, who can see.

In such a rendering the point is quite missed. Worse still is the amplification of the terrifying last sentence, "Ils m'ont

laissé tout seul," into the ridiculous and lilted phrase, "The girls have left me all alone." But, after all, the translation of 'L'Intruse' is a translation, and not like that of 'La Princesse Maleine,' a caricature.

Yorkshire Folk-talk. By the Rev. C. B. Morris. (Frowde.)

"'TRULY,' said the Knight"—we quote from 'Woodstock'—"these northern men's names and titles smack of their origin—the sound like a north-west wind, rumbling and roaring among the heather and rocks." This is, perhaps, a mild way of describing the asperities of certain words and phrases of "Yorkshire as she is spoke"; and yet though most people regard it as an ugly and all but incomprehensible dialect, educated Yorkshiremen maintain that it is much more ancient and pure form of English than that "spokken down South"; for it preserves words and idioms that were in use in our island before the invading Norman set his foot on it, or rather, fell and clasped it in his arms. The Yorkshire dialect (since the language of ancient Northumbria must thus be called) is, of course, to a great extent the language of the Danes, who made their own this part of England. It always eschewed the Norman tongue, and rarely considered it worth while to eke out its own resources by borrowing words from the French or Latin. It has also in a large measure retained its original pronunciation, with the result that it not only provides the philologist with a happy hunting-ground, but enables Yorkshiremen and Danes, when they are thrown together, quickly to discover that they are speaking much the same language. The similarity is, indeed, occasionally startling. It is nearly a thousand years ago since the Danes settled in the East Riding, terrorizing their opponents into submission; yet in spite of the changes which have taken place in other parts of the kingdom, Yorkshiremen are Danes still, in fact in much of their speech, and in choice of colour in their raiment.

This will not be the case much longer. The work of the Vikings will be undone by railways and the certificated schoolmaster, and though many may consider that he will but be doing a good work, what shall it profit us if his labours cause people to do everywhere what has been done at Sandsend, near Whitby, where the lovely name of Thordisa has been changed to East Row? Thorsgill, Baldersbeck, Wodenscroft, and Upsal still survive—long may they continue to do so! Even Uggelbarnby, though a hideous name, should be left, for it points to a chapter of our early history.

It is in these place-names, in the names of fields, of tools, in nearly all the monosyllabic words, in the peculiar use of prepositions, and in the construction of sentences that the Scandinavian origin of the Yorkshire dialect is most clearly visible. Numerous instances of the similarity of the two languages are given by Mr. Morris, who has done his work so well that this book should be interesting not only to students of language, but to others—say, for instance, to the novelist, who henceforth will be inexcusable if he does not make his characters



peak properly if they dwell within the province of York. 'Yorkshire Folk-talk' will be still more interesting to the clergyman. What prudent South-Countryman will now ever go to take possession of a Yorkshire living unprovided with this book, which, as it contains a good grammar, a large collection of idiomatic sayings, and the occasionally much-needed explanation of them, together with an excellent glossary, ought not only to enlarge his interest in all around him, but to help him both to understand and be understood of the people?

It will not enable him to speak like a native, for "it takes a Yorkshireman to talk Yorkshire"; but if to his amazement he finds any members of his flock turning the petition in the Lord's Prayer into "Lead us not into no temptation," he will, if he studies the chapter on idioms, not regard those members as men whose desires are evil, but know that they are following one of the laws of their dialect, which is lavish in the use of negatives. "He niver said nowt neeaways to neean on'em" ("He never said anything one way or another to any of them") is an instance given by Mr. Morris; and another, not given by him, is the answer made by a North-Country verger to a man who inquired what "Non nobis, Domine," meant. "It means," he said, "that this place [the cathedral] belongs to us and to our people, and that neeboddy else has nought to do wi' us." Nor need the new rector who has this book consider his parishioners unreasonably touchy if they refrain from intercourse with a man who has "called them," for to "call" is to abuse violently, or call bad names. Still less need he think his parishioners worthy of the gallows if he hears them say, "Go and shoot at" So-and-so, for "shoot" is only the Yorkshire for shout. If a Yorkshire rector will but master these details, and be conciliatory and treat Yorkshiremen with the same amount of civility that he would wish to receive himself—or as Mr. Morris well puts it, "approach him on equal terms of manhood"—the cautious Yorkshireman may, when asked how he likes the new rector, reply, "We have summered him, and we've winthered him, and we'll summer him again, and then mebbe ah'll tell ya!" But when the Yorkshireman once owns he likes a man he will be a firm friend to him for ever after.

Even a lawyer may learn something here. Mr. Morris tells an amusing story of a farmer who complained to a lawyer, who was looking over an estate for a possible purchaser, that a certain arch was so low that "it wer varry awk'ard in leadin' oot a laud o' manner." The lawyer thought that "laud o' manner" meant a lord of the manor; but on what possible occasions, or for what possible reasons, the lord of the manor had to be carried out of this particular fold-yard on the top of a cart he could not divine, and not till he met the vicar of the parish, and learned that the difficulty was that the archway of the fold-yard was not sufficiently high to get an ordinary sized load of manure out conveniently, did he at all understand the farmer's meaning.

*Chinese Characteristics.* By Arthur H. Smith. (Kegan Paul & Co.)

THE papers of which this volume is composed originally appeared in the *North China Daily News*. So much attention, however, was directed to them in England and in the United States that their author was induced to reproduce them in the present permanent form. In so doing he exercised a wise discretion. They are worthy of more than an ephemeral existence, and are of genuine interest to all who desire to understand the motives and feelings of the Chinese.

With rare felicity the author has drawn in these essays a series of sketches which place before us with accuracy and distinction the leading features of the Chinese character. His impartiality is complete. None of the good qualities which can be ascribed to the race is discounted, nor is any unnecessary emphasis laid on those which discredit them. Their industry, peaceableness, economy, and other virtues are fairly insisted on, while among other failings their intellectual turbidity, want of sincerity, and disregard of accuracy are duly exposed. As the author is careful to point out, it is impossible to generalize in all cases about a people who cover so large an area and live under such varying conditions as the Chinese. To do so would be much like generalizing about the people of Europe. All that any one writer can do is to describe the general tendencies of the race, and the habits of the people living in that part of the empire with which he is acquainted. Unquestionably industry is one of the good qualities which may be attributed to all the natives of China alike. No doubt the fact that ninety-nine out of every hundred Chinamen perpetually live "on the ragged edge of existence" is mainly accountable for this virtue, but it is unquestionably the leading characteristic which strikes a foreigner on landing in China. No matter whether his experience lies in the crowded streets of such cities as Canton or among the village communities on the northern plains, the same ceaseless diligence is observable. A belated traveller passing through the streets of a town cannot fail to be struck with the sounds of labour which proceed from behind the closed shutters of the workshops; and an early riser in the country will be robbed of all self-congratulation by finding that the field labourers have completed a recognizable portion of their day's work before he was astir. The Emperor's day begins during a great portion of the year before daylight, and in every *yamen* throughout the land his example is followed. Such indefatigable industry would under favourable circumstances produce a prosperous, well-to-do people, but in China the population is so dense that it is only by this means and by the exercise of the strictest economy that the natives are able to keep body and soul together. Nothing is wasted by them, and substances which it would be better to throw on the dust heap are not unfrequently converted into food. "Dead dogs and cats," writes the author,

"are subject to the same process of absorption as dead horses, mules, and donkeys. We have been personally cognizant of two cases in which villagers cooked and ate dogs which had been purposely poisoned by strychnine to get rid of

them. On one of these occasions, some one was thoughtful enough to consult a foreigner as to the probable results; but as the animal was already in the pot, the convives could not make up their minds to forego the luxury of a feast, and no harm appeared to come of their indulgence."

One of the most amusing chapters in the present work is that on the absence of nerves. This characteristic is observable among all sorts and conditions of men in China. No wearisome employment, cramped position, or personal inconvenience appears to disturb a Chinaman's equanimity. Pain he suffers with patient endurance, and

"generally speaking he is able to sleep anywhere. None of the trifling disturbances which drive us to despair, annoy him. With a brick for a pillow, he can lie down on his bed of stalks, or mud-bricks, or rattan, and sleep the sleep of the just, with no reference to the rest of creation. He does not want his room darkened, nor does he require others to be still. The 'infant crying in the night' may continue to cry for all he cares, for it does not disturb him."

An account of other Chinese characteristics, many of which fully account for the want and misery, the distrust and suspicion, which have their home in China, will be found in Mr. Smith's delightful volume. When once taken in hand it will be read through, and every reader will agree that it is a thoroughly good book.

*Jasmin: Barber, Poet, Philanthropist.* By Samuel Smiles, LL.D. (Murray.)

THE renaissance of poetry in the south of France dates from the Barber-Poet of Agen, though the idiom which he attempted to restore, the Gascon, has not been so much cultivated by the new school of poetry as its fellow idiom, the Provençal. Jasmin was a solitary worker, a solitary singer; he seems to have no direct antecedents, he has had no definite lineage. But to him, apart from his actual poetical genius, belongs the credit of having made the Provençal movement, the Félibrige, possible. The first complete edition of Jasmin's 'Papillotes' bears date 1843, that is four years before the publication of 'Li Margarideto' of Roumanille, and eleven years before the little band of Provençal poets who gathered round Roumanille—Mistral, Aubanel, Mathieu, and the others—formed themselves into the organization of the Félibrige. The movement which has now become, one might almost say, national, was with Jasmin an outburst of entirely "unpremeditated song"; so that he was, perhaps, more truly the last of the Troubadours than the first of the Félibres. There never was, indeed, a more typical Troubadour than this barber who wrote his songs upon curl-papers in the intervals of business, recited them in all the towns of the south of France, and refused to touch a penny of the proceeds, giving away to charities, in the course of his career, over 60,000*l*.

Jasmin thus describes his own poetry in some lines addressed to M. Hippolyte Minier:—

Talo és ma Muzo, amit : en payzano bestido,  
Rits, s'amuzo, taquino, animo l'encensouèr;  
Es tristo, faribòlo, et la ma que la guido  
A-tengut guidara lou pegne et lou razouèr;

or, as they may be rendered in English:—

Such is my Muse: a peasant's costume hides her, She laughs and sports, is sad and frolicsome, Teases and flatters; and the hand that guides her Shall guide as well the razor and the comb.

She is, indeed, a homely, healthy, voluble creature, this muse of Jasmin's, with an attractive country freshness, and a charming simplicity in her spontaneous tears and laughter. The draft on immortality which was endorsed on her behalf by Lamartine—whose credit, at the present, is scarcely what it once was—will, perhaps, scarcely be honoured by posterity. The natural comparison of Jasmin is with Burns; but perhaps Hogg would be a safer name to invoke. 'Françoueto' and 'L'Abuglo de Castèl-Cuillè'—the latter translated by Longfellow as 'The Blind Girl of Castèl-Cuillè'—are full of a most taking sprightliness and tenderness, but they are not, after all, to be compared with Mistral's 'Mirèio'; the smaller pieces can scarcely be said to be better than the best of Roumanille; and Jasmin's chances of permanent survival, as other than a curiosity of letters, are diminishing with the decline of Gascon, the rise and success of Provençal.

Dr. Smiles, in the book before us, has told the story of Jasmin's life in a narrative of his usual kind—pleasant, inaccurate, and readable. He has got up his subject with diligence, and he is wise enough to give lengthy quotations from his authorities, though, unfortunately, he has not been wise enough to refrain from trying to represent the poetry of Jasmin in translation. The whole of the long poem of 'Françoueto,' or 'Françouette' (which Dr. Smiles invariably prints "Franconette"), and a number of smaller pieces, have been turned into verse in an appendix of seventy pages. Some of the translations are by Dr. Smiles himself, and Dr. Smiles seems scarcely at home in poetry. One cannot but be surprised, indeed, that the author of 'Self-Help' should have deserted for once his "men of invention," his "iron-workers and tool-makers," his "Scotch geologists" and "British engineers," for the sake of a poet. But then Jasmin was not only a poet, he was also a barber and a philanthropist. It is in these words that Dr. Smiles expresses his idea of the poetical character in its special relation to the hero of his biography:—

"There are certain gifts which men can never acquire by will and work, if God has not put the seed of them into their souls at birth; and poetry is one of these gifts. When such a seed has been planted, its divine origin is shown by its power of growth and expansion; and in a noble soul, apparently insurmountable difficulties and obstacles cannot arrest its development. The life and career of Jasmin amply illustrates this truth."

This, then, is one of the lessons that the book is intended to teach, for the author of 'Self-Help' has never neglected an opportunity of enforcing useful lessons. Another, and no doubt more important, lesson is afforded by the spectacle of the poet as philanthropist:—

"It is now necessary to consider Jasmin in an altogether different character—that of a benefactor of his species. Self-sacrifice and devotion to others, forgetting self while spending and being spent for the good of one's fellow creatures, exhibit man in his noblest characteristics. But who would have expected such virtues to be illustrated by a man like Jasmin, sprung from the humblest condition of life?"

It might be remarked in passing that there is surely nothing strange in the fact of Jasmin being virtuous, even though a barber. Dr. Smiles has expressed himself carelessly, for we do not do him the injustice of supposing him to believe that the nobler virtues are the exclusive possession of the nobility and gentry.

*An Introduction to Social Philosophy.* By John S. Mackenzie. (Glasgow, MacLehose & Sons.)

MR. MACKENZIE'S preface is injudicious. It reads to some extent like an apology, and no author should begin with an apology. Like most candidates for poetical or parliamentary honours, Mr. Mackenzie has, he tells us, been forced before the public. He was selected to deliver certain lectures in Edinburgh University, and what he had delivered he was "expected" to publish. Really his book is fairly worth publication, and where it does not itself provide the best, it may, by its copious and useful references, direct readers to where the best is to be found. Too much of the lecture element lingers about its style, though it professes to give no more than the "expanded substance" of the oral discourses. The pages are often sown far too thickly with quotations, and those hackneyed quotations in hackneyed applications—a most useful and needful thing, no doubt, for the Scotch undergraduate, but rather annoying to the British public. Mr. Mackenzie has actually managed on one occasion to get into a short sentence two distinct quotations—a feat we have never before observed in our reading; and, as one of them comes from Horace and the other from the Vulgate, the effect of their juxtaposition is not exactly harmonious. Generally, too, apart from explicit quotation, the practice of decorating sentences with purple patches between inverted commas—a practice seemingly borrowed, and not wisely, from a greater rhetorician, Prof. Caird—is far too common in this volume. So much, then, for its faults of style. We will now describe its matter.

Mr. Mackenzie, who seems to have approached his subject through a large and varied study of economic theorists, points out with sufficiency and justice, and not without force, that the uncertain conceptions prevalent both as to the extent and nature of economics, and its highly unsatisfactory relations to ethics—a mere alternation, in fact, of blind indifference with equally blind struggle—demand some higher mediator between the two studies, if such can be found. But when the more difficult questions of the method and content of this mediating science have to be explained, the reader seems to be left in worse than primitive confusion. What is social philosophy? what is philosophy at all? what may we expect from either? and how are we to pursue them? These are questions to which Mr. Mackenzie gives but ambiguous answers. At times he seems to have embraced the Hegelian view in its entirety, mapping out the philosophical field into notion, nature, and spirit, the earlier leading up to the later, in the way rendered familiar to English readers by Prof. Wallace, and of late criti-

cized, in an essay that at least deserved mention, by Prof. Seth. Consistently with this we find ourselves referred to ultimate laws or categories of knowledge and being as the final truths which explain all existence; and it is attempted to show that, when Aristotle defined philosophic inquiry as the investigation of the famous four causes, this was the truth that he "lispily" indicated. But these categories receive no notice after the first chapter, and are not really the basis of even the larger part of that. In their place appears a much more modest, and, it may be added, a more acceptable conception. Instead of philosophy being regarded as something already essentially complete, and only needing to be elaborated, with "philosophic principles" only waiting for application, it is spoken of as merely the aspiration after an ideal of unity and coherence in all our knowledge and experience. Mr. Mackenzie admits that systematic philosophies are largely relative to the temperaments of those who propound them, as Fichte said; or, as Schiller put it, that not a definite philosophy, but the philosophic temper, is to be hoped for. We have a near approach to the view of a writer of a widely different school from Mr. Mackenzie, that metaphysics is "only a peculiarly obstinate attempt to attain intellectual clearness." That such a critical analysis of conceptions is of the utmost value in appreciating the attained results of the sciences, in developing them further, in preventing such intrusions as the atomist's explanation of life and thought or the hedonist's explanation of ethics, is undeniable. We may adopt Mr. Mackenzie's expression, though couched in an antithesis of the kind that Macaulay "would rather have cut off his hand than have written," that the true method is not "induction from history, nor deduction from *a priori* principles, nor production of the *ἐνόρφα* of common sense, but rather an introduction, i.e., an endeavour to get inside or behind the notions we use." It is a pity that Mr. Mackenzie did not recast his first chapter in the light of this idea. It would probably have saved him, when speaking of the approaches to philosophy and the hopes we may form from it, from many singularly bungling and contradictory expressions—far worse than "ultimate origin," which, though he finds it suspicious, is perfectly good in Latin, and should be so in English. The reader would not have been distracted by such a chaos of conflicting statements as that philosophy has neither end nor beginning; that we cannot find the beginning till we have got to the end; that there is no unexceptionable beginning. Not less confusing are the statements of the hopes we may legitimately form from philosophy: that "it must be light-bearing before it can be fruit-bearing," yet that we may sometimes look forwards as well as backwards (i.e., try to anticipate the fruit); that in philosophy "we must content ourselves with the pursuit of truth for its own sake," but may still be "stimulated by the hope that we shall also gain a certain degree of light on the meaning of our every-day existence." So much, then, for Mr. Mackenzie's rather puzzling preliminaries.

Another important topic has also to be discussed in the introductory chapter, the much-mooted question whether a radical



distinction can be made between science as resting on observation, and philosophy as dealing with ends and ideals. The distinction, though insufficiently indicated by Mr. Mackenzie, is evidently regarded by him as fundamental. Yet the Socratic command "Know thyself," which stands at the head of all ethical and social philosophy, seems strictly parallel to the "Know the world," which is the master-word of science. And, as Mr. Mackenzie remarks, ideals are not arbitrary, but spring from the nature of the object which they form and control. What does it profit the student then to regard science, as opposed to philosophy, as having no end? Science is practically found interminable. Surely philosophy is no less so; in fact, to most people it would seem no paradox to assert the direct opposite. Nor do we find ourselves helped by the remark that in science we have "analysis of fact," in philosophy "analysis of meaning... leading us to broader principles under which a number of particular cases may be brought"; it seems, in fact, absurd to suggest that science is not concerned to lead us to such principles. In truth, both science and philosophy are directed towards the same ideal, and this ideal is equally vacant, misty, and remote for both. To come to the particular application, we see no reason for Mr. Mackenzie's sharp separation of sociology from social philosophy. Sociology rationally pursued and freed from unwarranted preconceptions merges into social philosophy. Of Mr. Mackenzie's historical chapter, with its summary of present difficulties and grounds for hopefulness, we need not speak at length. It does not affect, and would be the worse for affecting, originality; but it is excellent in matter, and often happily expressed. We discern a note of *a priori* dogmatism in the remark that "the three stages in the history of modern civilization correspond—and not by a mere accident—to Kant's three phases of thought: dogmatism, scepticism, and criticism respectively." If there really is this necessity of sequence, why has not Oriental civilization, say that of China or India, developed itself on the same lines? Why the sudden breach of continuity that this generation has seen in the history of Japan? Of the various causes of discomfort, often self-multiplying, in the modern industrial state an unexceptionable account is given. Still Mr. Mackenzie, writing, as is natural, with his eye chiefly on England, exaggerates the social divisions incident to an industrial country, of which England, with its strong blend of feudal or aristocratic elements, is hardly a typical instance. The wealthy manufacturer or merchant in England is peculiarly apt to lose touch with those whose labour enriches him, because, after his attainment of riches, he is taken up into the more stable levels of "county society." In America society seems more of a piece; the sons of a rich man do not affect superiority to "business"; ascents are more rapid and easy, and that descent of the worthless to a lower stratum, which Plato sought expressly to provide for, apparently occurs with all requisite facility, if we may believe that "it takes but three generations from shirt-sleeves to shirt-sleeves" is a common American dictum. And yet, after all, whether the state of

America or England is more blessed, we know not. We may remark that Mr. Mackenzie shows a certain tendency to be carried away by his own strong sense of the unnaturalness of our present economic condition. His language becomes unusually happy, e.g., "Each is in the hands of a blind fate, a power not ourselves that makes for Production." But our happiest phrases often involve mistakes; and when Mr. Mackenzie connects the sacrifice to "business" of the whole self of some of our strongest men with the dominance of capital in modern industry, it seems to us that he loses his head. We quote one more striking phrase from this section: "Robert Burns used to say that he knew 'no more mortifying picture of human life than a man seeking work.' Perhaps there is only one more mortifying, and that is when he has ceased to seek it."

In his central chapters, the third and fourth, Mr. Mackenzie seeks to lay the basis—in chap. v. to construct the outlines—of an intrinsically satisfying social state, or rather to criticize such constructions; while in the concluding chapter (not to allude to the short summary which comes last of all) he makes an attempt at pioneering the road to it. In the first two of these chapters he has much to say of the relation of society to the individual, of the difference of human society from the associations of animals, of the end of human existence. He proceeds on the well-known lines of his school, but puts his case with considerable effectiveness, and with some enlargement and improvement, as compared with his predecessors. In chap. iii., while adopting the view that society and individuals are related as an organism to its parts, he enters into a careful elucidation of the conception "organism," and demurs to a mere analogical parallel between society and an organic system which, accepted at first for its plausibility, is liable to break down at some unexamined point, and perhaps just where, for practical purposes, we were most anxious to be able to trust it. Instead of such an analogy, more or less thoroughgoing, we must prove that man from his very nature is compelled to seek a social life, to play the part of a member in an organic social whole. Self-consciousness (here subjected to an imperfectly satisfactory analysis) and sociality are to be shown mutually to imply one another. The thesis certainly seems necessary to this metaphysical school of social philosophers; but we have met with no convincing proof of it, either in Green's work or now in Mr. Mackenzie's. A society of human beings can no doubt be easily and effectively distinguished from a herd of cattle; it is by no means so simple to assign its difference from that curious paradox of nature, a swarm of bees, or those methodical aggregates of ants that, if we remember rightly, were described by Mr. Bates in his book on the Amazon. This is a difficulty that Mr. Mackenzie treats in the style of the celebrated preacher: he "looks it boldly in the face"—"and passes on." We have spoken mainly of chap. iii., but chap. iv. reinforces it by discussing the end of human life, with especial antagonism to the theory, so difficult to rid oneself of, yet so unquestionably anti-social, that pleasure is the end; in its concluding pages, 228 *sqq.*, it tries to

clinch the theory that the end of life must be one springing from our rational nature, to show what the nature of this end is and that it is one that necessarily involves social life. We do not think it will even remotely satisfy any one who is not already a believer in, or rather who is not himself a working partisan on behalf of, the same dogmas as Mr. Mackenzie. In spite of their confidence neither Hegel nor his English followers, nor the great Aristotle, with whom they have so much in common, have solved the fundamental problem to "know ourselves." For some time longer yet we must be content to live in a half light. Those who would show us our entire selves can only do so, if at all, by mirrors of a shape that show the whole only by distorting it, or at least one-half of it. His readers might have been spared a repetition of the distortions had Mr. Mackenzie been content to accept the less ambitious of the two views, propounded in his first chapter, of a philosopher's method. We may remind him of his own warning, that

"there is such a thing as a bathos of profundity which undermines itself and becomes, so to speak, superficiality on the other side..... In the analysis of conceptions we are inevitably led away from the surface of things, and are sometimes in danger of losing sight of it. A really profound view of any subject must include the surface as well."

If Mr. Mackenzie's view of the relation of man to society appears thus unnaturally clear and simple, it might seem even less to be expected that we should find possibility and practicality in his view of an ideal society, or, as he calls it, the social ideal. But here we must commend his judgment. He recognizes a transitoriness in human ideals. There is a succession of them, "at every point an ideally best arrangement for the attainment of the end in view"; and "we can expect to discover only a general notion of the direction in which" this ideal "moves." To reach this notion he proposes "to consider carefully what are the chief elements involved in human well-being"; these he reckons as "individual culture: the conquest of nature: right social relations." Three vaguely-outlined social ideals are then discussed, each aiming prominently at the attainment of some one of these elements; and the discussion of these makes up the bulk of a chapter which is concluded by reference to an ideal of a new type, containing in itself necessary elements of change, and for that reason the vaguest of all. The critical part of the chapter is decidedly good and interesting; but it seems as destructive to the socialistic schemes which occupy one half of the author's mind as to the metaphysical theories that occupy the other half. In fact, here Mr. Mackenzie is wise enough to consider the "surface" instead of diving beneath it into "a bathos of profundity." Such facts as that "average human nature is as idle as it dares to be," or that "man is by nature as hungry as the sea," and it might be added as prolific as the fish thereof, while they constitute the standing difficulties of all socialistic rearrangements, give also an air of unnaturalness to the picture of the ideal self-conscious being, aiming at self-realization in a world that he is making familiar and homelike to himself. The one enormous need, then,

that swallows up all others is, it appears, the transformation of the actual into the ideal man; it is moral culture that we want above all. As in the days of Plato, we begin to rear a model for a state, and we end by constructing a time-table for a school. We must own ourselves sceptical whether the right schooling for so great a purpose ever has been or will be devised. "Naturam expellas furca": the proverb is something musty.

We have said that Mr. Mackenzie's own social ideal—organic or progressive ideal he calls it—is of the vaguest; he is content to point out lines of progress along which the ideal in its various stages must be found. What these lines are has been already stated—that of economic reform (which is to devise not merely a more complete mastery of our material surroundings, but also a juster and more complete utilization of their riches for the benefit of all and a truer estimation of their value), social reform, and educational reform. The paragraphs on social reform are tolerably fresh and interesting, with their examination of various forms of social union from the family and the workshop up to what a German would call "the State system" of the world. Nothing absolutely new is said, and nothing immediately practical, but the candid spirit and the sincere enthusiasm are wholesome; and if ethical societies and others are, as we are told, being rapidly formed in America and elsewhere imbued with a similar temper, we are, perhaps, nearer the millennium than we had thought.

We shall not enter into further detail. Enough has been said to indicate the character of Mr. Mackenzie's book. With some exceptions, it is neither heavy nor destitute of suggestion. We confess we should prefer something more positive, whether in the social or in the speculative department. It is rather unsatisfying, though doubtless highly philosophical teaching, to inform us that metaphysics has this work and logic that; to warn economics from intruding on ethics, or ethics from despising economics; to sequester deliberative functions from executive, and apportion practical duties duly between philosophers and politicians. Mr. Mackenzie seems to have read overmuch (if that be possible), and to have thought too little, except on lines made familiar to him by his teachers, to whom he pays all due compliments, and who have doubtless found him an exceptionally intelligent pupil. We have, accordingly, a little too much mere sorting of the varied intellectual material he has absorbed. Yet he gives good promise for the future, if he can induce himself to be more impartially critical, to strengthen his own naturally vigorous style and correct a tendency to diffuseness, and, above all, to shun all hackneyed literary ornament and too frequent dependence on other writers for the expression of his thought.

*The Black Friars of Pontefract: an Account of their Rise, Progress, and Fall.* With Addenda comprising Notes on the Various Subsequent Owners of the Property. By Richard Holmes. (Pontefract, Holmes.)

MR. HOLMES is no unworthy successor of those local students who from the days of

Roger Dodsworth have devoted their attention to the history of old Northumbria. The present volume is not Mr. Holmes's first work. Like its predecessors, it shows an amount of hard work and careful investigation which is not a little cheering in these days of rapid and careless writing.

The Black Friars, or Friars Preachers, the children of St. Dominic, were established at Pontefract in or about 1256. Their founder was the lord of the fee, Edmund de Lascy. Young De Lascy was one of the most powerful men of his day, and from what we know of him he seems to have been a person of high character. In a time of blood and rapine, when the grossest sins by those in high places were looked upon with something beyond tolerance, he seems to have really endeavoured to rule his life after the moral order, and to have studied the welfare of those in his power. His race was as noble as any to be found in England. He was

"the only son of the second marriage of John de Lascy, hereditary Constable of Chester..... His wife, Margaret, daughter and heiress of Robert de Quincy (eldest son of Saher de Quincy, Earl of Winchester, and of Avicia, Countess of Lincoln, sister and co-heir of Ralph Blundeville, Earl of Chester and Lincoln), centred in herself the heirship of the earldoms of Winchester, Lincoln, and Chester. By her gift John de Lascy held the earldom of Lincoln, and assumed the Lincoln arms, and by royal charter this was in 1232 confirmed to him and his issue by her."

John was a man of energetic habits and some political sagacity. He made, as was the fashion in those days, a pilgrimage to Jerusalem, and took a part in the memorable siege of Damietta, from which place one of his charters is dated.

His son Edmund was fortunate in his early associations, and seems to have inherited an energetic and kindly disposition from his father. Richard, Bishop of Chichester, a Dominican friar, who was canonized by Urban IV., had the care of his education. St. Richard was a great scholar, as men then counted scholarship, and, what was far more important for a prelate of the thirteenth century, a man well versed in business. It is probably due to the fact of Edmund's instructor having been a Dominican that the Black Friars owed their settlement almost under the walls of the great Lascy stronghold. A contemporary annalist tells how Edmund, accompanied by many discreet persons, secular and religious, laid the foundation stone of the new house, saying as he did so that he dedicated it to the Blessed Virgin, St. Dominic, and St. Richard. Dedications to St. Dominic are very rare, if not unknown, in this country. Mr. Holmes tells us that, as far as he has been able to make out, this is the only church dedicated in St. Richard's honour. Had Edmund de Lascy lived to old age he might have made a memorable name. He was, however, cut off in his prime, and his ashes rested among the Black Friars of his new foundation.

The annals of the smaller religious houses do not, as a rule, contain much of general interest. Those of the Friars Preachers of Pontefract are not an exception. The history of Pontefract, the key of the North, is mainly secular, and the great religious houses of the neighbourhood—among which the Augus-

tine priory of Nostell stands pre-eminent—must ever throw a mere house of friars into the shade. Mr. Holmes has gathered together and classified all the information that he has been able to find. It is not, however, till we come to the end—not of the book, but of De Lascy's foundation—that we encounter anything of much interest. The accounts of the suppression are worthy of careful consideration. The inventory of the goods which Henry's commissioners found in the possession of the friars leads one to believe that, however it may have been in other houses, at Pontefract the Dominicans continued to observe their rule in all its primitive rigour. Mr. Holmes, who has examined the accounts with great care, says that "there is no evidence here of any luxury, or any but the barest attempt to supply the most ordinary necessities of human nature." It is worthy of remark that when the goods of the dispossessed friars were sold, all the things met with purchasers except the chalice, concerning which the following account is rendered: "Neither is there a receipt for the proceeds of the chalice, weighing 9 ounces . . . for which not two pence could be there made by the abovesaid Commissioners at this kind of sale, which is held in the hands of the said accountant for the use of the lord the king." It would seem that the Pontefract people who were present at the sale were willing to buy the household goods of the dispossessed friars, and even the less sacred parts of the furniture of the church, but that they shrank from purchasing the chalice which had been used in the most sacred services of the old religion.

The volume contains much matter of local interest to which we have not been able to refer, and several wills of the ancestors of prominent Yorkshire families.

*The Roman Poets of the Augustan Age.* By the late W. Y. Sellar, M.A., LL.D.—*Horace and the Elegiac Poets.* With a Memoir of the Author by Andrew Lang, M.A., and a Portrait. (Oxford, Clarendon Press.)

THIS posthumous volume contains the last critical utterances of Mr. Sellar upon the Latin poets, to whom he had devoted the labour of a lifetime. A short but graceful memoir from the hand of his nephew, Mr. Andrew Lang, forms a suitable introduction to a book marked, as much as any of his previous writings, by Mr. Sellar's best characteristics. The editor, Mr. W. P. Ker, warns us that the chapter on Ovid "is not in the same condition as the rest of the book," but "represents the notes made by Mr. Sellar for chapters on the same scale as the others." The chapter on the Odes of Horace was also, in parts, left without the author's finishing touches.

Mr. Sellar was a critic the quality of whose work improved as he advanced in years. This volume contains, we think, some of his best writing. The progress was due to his having realized more and more that good criticism of the ancient classics is now impossible without a basis of solid learning. Criticism like that of De Quincy, or Carlyle, or Landor, we are not likely to see again for a long time. The keen eye and strong arm of genius belong to a past

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generation. It is upon knowledge that the writing of our generation must be founded, if it is to rise above the level of sauntering mediocrity. The volume before us bears evidence of much careful study and much ripe meditation.

Nothing that Mr. Sellar has written is more genuine, wiser, or more thoughtful than the following passage upon the Odes of Horace, and his proposed treatment of them:—

"It is an unprofitable question to ask whether Horace's true function was to be, what he sometimes is, the serious, national, religious, and philosophical representative of his age; or, as he often is, the ironical and yet not unsympathetic singer of his lighter moods; or the simple poet speaking from his own heart of what gave him the purest pleasure. But to appreciate him through the whole range of his powers and susceptibilities, we may ask how he fulfils each of these functions. While the arrangement of his poems which he himself adopted must be borne in mind as indicating the artistic impression which he wished to produce, it is necessary to find some other arrangement, so as to estimate fairly his varied gifts as a lyrical poet. Recognizing the obvious fact that through all his poetic career he aims both at inspiring and teaching, and also at amusing his generation, that he uses his poetry both as an organ of impersonal feeling and thought, and as the outlet of his own personal experience and his own innermost feelings, we may try to estimate him first in his most serious, most impersonal vein, next in his mirth and gaiety, as the poet who reproduced to his own generation the *ἠρωικά* and *συμπωτικά* of Alceus, and lastly, as the poet who charms us by the revelation of himself. It is, indeed, a peculiarity of his art that he always makes us feel the presence of his own personality; but in some poems he is merely the sympathetic onlooker, or his own experience is appealed to as the witness of some impersonal truth; in others the expression of himself is the whole motive of the poem."

Again, we cannot refrain from quoting the following words upon Propertius:—

"The consideration of the art and genius of Propertius leaves us with the feeling that he was one of the most genuine and most poetical forces in Roman literature; that his poetry everywhere betrays the glow of a most ardent temperament and the energy of a vivid imagination; that he is original and forcible in his diction, and elicits at once a deep and a soft music from his metre; that besides his acknowledged familiarity with all the conflicting elements of human passion and the deeper sources of melancholy in human life, he has more than almost any ancient poet a sympathy with nature in her lonely desolate scenes, with her tempestuous forces, and with some aspects of her softness and beauty; and that he was capable of dealing with the tragic issues of his time and some of the events of the national history, and with the deeper personal experience of private life, in a more serious and sympathetic spirit than any of the other elegiac poets."

There is, however, a defect to be noticed in all Mr. Sellar's writing—the imperfection of his grasp on ancient life as a whole. To the particular authors with whom he is dealing he gives, indeed, the most conscientious study; but he fails to realize with sufficient fulness their connexion with, and position in, the world in which they lived. In this volume, for instance, we observe that he does not seem adequately to appreciate the position and influence of philosophy in the ancient world, or to do justice to Horace's study of it and his

knowledge of its technicalities. Not that Mr. Sellar says anything which is not obviously true, but he fails, it seems to us, to represent all the features of the truth. A careful study of Horace reveals the fact, not only that he was familiar with the leading principles of Stoicism and Epicureanism, but that he had a considerable acquaintance with their technical terms. Towards the end of his life, at least, he seems to have believed that the serious study of philosophical handbooks would do much to console and strengthen his life: "sunt verba et voces.....sunt certa piacula, quæ te Ter pure lecto poterunt recreare libello." It is not generally recognized how much which to us is mere moral commonplace was, in the ancient world, a part of philosophical dogma. It is not only "the ideal of absolute superiority to the world," "the philosophical attitude of mind," as Mr. Sellar says, but the knowledge of the philosophical catechism, upon which Horace, like many of his serious contemporaries, set a high value. That in his later years he seriously embraced the dogmas of Epicureanism we see no reason to doubt.

Mr. Sellar naturally discusses the date of the 'De Arte Poetica,' on which so much has recently been written. Like Mr. Wickham, he is disposed to adopt the received opinion that it was one of Horace's latest works. He is, perhaps, right in concluding that the arguments from chronology and history cannot be pronounced decisive. But he does not sufficiently recognize the Greek character of the piece, and he omits to notice the general difference of style which separates it from the second book of the Epistles. The 'De Arte Poetica' is written in a disjointed and almost a pedantic manner; the second book of the Epistles shows Horace at the height of his genius for expression. In the 'De Arte Poetica' there are several expressions which can only be explained as translations from the Greek. This must be said not only of *dominantia nomina*=*κύρια ὀνόματα*, which Mr. Sellar mentions, but also of *potenter*=*κατὰ τὸ δυνατόν* or *δυνατῶς*, *privatus* for *ἴδιος* in the sense of "prosaic," *pedester* (of prose style) for *πεζός*, *ampulla* for *λίχνθος*, *avidus futuri* for *ἐπιθυμητικὸς τῆς αὐριον*, "anxious about the morrow," *iuveneri* for *νεανιεύομαι*, *forensis* for *ἀγοραῖος*. All this has disappeared from the second book of the Epistles. It is difficult to suppose that a writer like Horace would at the same period of his life adopt such different styles in writing on the same subject.

One more remark of this kind, and we have done. Of the latter part of the Augustan age Mr. Sellar says (p. 340) that Ovid was the true representative of a period in which serious intellectual effort had been given up. This shows a curious misapprehension. The period in question was fruitful of much important and serious work. History was represented by Livy and Pompeius Trogus; agriculture, medicine, and rhetoric by Cornelius Celsus; mythology, philology, and antiquities by Hyginus, Verrius, and Fenestella; philosophy by the Sextii. But the works of these writers have wholly or partially perished, while the "Ars Amatoria" has survived. Posterity is often as unjust to generations as to individuals.

NOVELS OF THE WEEK.

- Bid Me Goodbye.* By the Hon. Mrs. Henniker. (Bentley & Son.)  
*Punchinello's Romance.* By Roma White. (Innes & Co.)  
*A Philosopher's Window, and other Stories.* By Lady Lindsay. (Black.)  
*Running it Off.* By Nat Gould. (Routledge & Sons.)  
*Tom Buxton's Aim.* By Smith Robertson. (Digby, Long & Co.)  
*Karikari.* Par Ludovic Halévy. (Paris, Calmann Lévy.)  
*Bon Garçon.* Par Henry Rabusson. (Same publisher.)

'BID ME GOODBYE' is easy, if not always pleasant or perfectly good-natured writing. Mary Giffard is not the least overstrained, as heroines are still often apt to be—on the contrary, she is made of natural and wholesome stuff, in spite of her mournful love adventure with a rather *passé*, but very handsome K.C.B. In 'Sir George,' her other story, Mrs. Henniker also dealt with the unsmooth but passionate love course of an exceedingly attractive elderly gentleman and a young girl. Besides these, or rather their successors, 'Bid Me Goodbye' has other types, male and female, of a clerical and provincial cast. Some of them, if they exhibit in their treatment a not quite kindly and rather satirical observation, have also humorous touches. The Giffards and their set, without being of the cultured or intellectual sort, are supposed to be in quite a decent position in county society, and to live in a well-ordered if not luxurious way of their own. The dinner party at Bereton-Royal, with its chapter of accidents and its diversions, strikes one, therefore, as a trifle too inclining to caricature, and to be hardly in keeping with the tone that seems intended to prevail in 'Bid Me Goodbye.'

'Punchinello's Romance' is probably a first adventure in story-telling. It does not seem wanting in intelligence, nor even in touches of cleverness, although an absence of careful observation strikes one. In places it scarcely hangs together so well as it should, and there is here and there a want of reality, purpose, and initiative too. Punchinello, as he calls himself—Humpty Dumpty, as he is called by his one intimate and familiar spirit—is the guardian of the child of his wife (by a subsequent lover) and her only protector. Beneath his eccentric manner and paradoxical conversation the misshapen gentleman carries a kind and chivalrous heart, as may be easily inferred. Somehow or other he seems to us too abnormal, and his satirical comments on society and his own peculiarities do not help us to real sympathy with him.

Collections of short stories of every variety and type increase steadily; few novelists but, sooner or later, publish their little volume. Lady Lindsay's contains ten; their dominant note is on the whole one of gravity rather than gaiety. 'The Philosopher's Window,' the first and shortest of the series, has more in it than any of the others, though it is slight in composition and treatment. It seems to have been written in a quiet and contemplative mood. The philosopher's meeting, on his arrival at his rural lodging, with a small boy whose mother lies dying in an upper story, is the

kind of episode that real life furnishes for those who know how to see. It is thoughtful and rather touching. 'The Story of a Railway Journey,' though at times lightly and brightly handled, has also its minor note. The pretty spinster Fanny, with her delicate, feminine, and somewhat rigid nature, with its touch of latent pride and coldness, shows observation of character. It is to be hoped that she and Lord Heriot foregather some time or other. None of the stories deserves to be called aggressively melancholy, yet there are only two written in anything like high spirits, and these are not the most attractive or the least commonplace.

Mr. Gould's title does not refer to his method of narration, though it would not be inappropriate in that sense, for though devoid of literary pretension, the book can be rapidly read by the kind of readers who are likely to be attracted by an artless tale of Australian sporting life. The main topic is the ruin and exposure of Rushton, the preternatural villain of the story. The equine politics and such incidental descriptions as that of Rolf being lost in the bush are better than the plot or the characters, which are of a commonplace order. Tilly Briscoe is the best figure on the canvas. She seems a lifelike portrait of a young Australian woman in good circumstances, and there is something fresh in the state of society which is so frankly plutocratic, and on the other hand so primitive, as to make Tilly's acceptance of poor Maude Standish's explanations possible. It seems not quite certain to us how far such generous condonation of a woman's frailty would be generally desirable, and less certain still whether Tilly's husband, Maude's brother, was justifiably kept in the dark.

"Tom Buxton's aim" is hardly worth discovering. He is a sordid swindler in the linen trade, and incidentally gets involved in several vulgar crimes. The aim of the story seems partly didactic, "the hours of shop assistants" and the position of "the churches" towards the public being touched upon in the course of a rather bewildering and fatiguing narrative. The dialogue is vernacular in every sense of the word. One of the truest things in the book is the admission of two young shopwomen that they are "silly girls talking of things we don't understand"; and the most original the abrupt *dénouement*, in which the hero's wife faints beside the gory body of her husband, whom she has belaboured.

M. Halévy's volume of short stories is admirable and worthy of his place as an Academician, as well as delightful for his public. Every one of the seven stories is perfect of its kind, and, while some of them are almost as humorous as the "Cardinal" series, none of them is calculated to shock the reader; and, on the other hand, there is not a trace of the dulness which some found in that work of M. Halévy's which had the greatest sale of any modern novel.

M. Rabusson's new novel is far from easy to review. The French always say that it is wrong to judge their society from their novels, and that these give too unfavourable an impression of it. In his present work M. Rabusson has left that "smart" world in describing which he rivalled Octave Feuillet and he presents us with what

is evidently intended to be a truthful picture—and what perhaps is a truthful picture—of another world. We are brought face to face with the newest of the new-rich people, who have made money in wholesale trade, and we find them described as worse than the most cynically depraved of the representatives of the other set. They are not snobbish, and prefer their own ways to an imitation of those of their social superiors. This is their one virtue. They do not try to get into smart society; but the men are all pictured as essentially coarse, and the women—even those that we are intended to admire—are not much better. On the other hand, the work is marked by singular power. Though no one of the characters is very clearly drawn or leaves a sharp-cut impression, yet the rendering of the group is perfect, and, however disagreeable, is not easily effaced from the mind.

#### THEOLOGICAL LITERATURE.

*The Old Testament in Greek according to the Septuagint.* Edited for the Syndics of the University Press by Henry Barclay Swete, D.D.—Vol. I. *Genesis—IV. Kings.* Vol. II. *I. Chronicles—Tobit.* (Cambridge, University Press.)—This edition of the Septuagint deserves the highest commendation. The plan on which it is constructed will commend itself to all scholars. It consists in exhibiting "the text of one of the great uncial codices with a precision corresponding to our present knowledge, together with a full apparatus of the variants of the other MSS., or at least of those which have been critically edited." The text of the Vatican MS. has been selected as the principal constituent of the text. Where that fails, then the text of the Alexandrine Codex is used; and in the very few cases where both MSS. are defective, the text of the uncial deemed next in value is adopted. Prof. Swete in this manual edition gives the variants of only a few of the principal uncials. Another edition is in contemplation with the same text, but with the variations of all the uncials MSS., of the most important cursives, of versions, and of quotations made by Philo and others. This edition can be the result only of the combined labours of several scholars. Mean time the smaller or manual edition has been entrusted to Prof. Swete, than whom a better editor could not be found. He has shown singular judgment in what he has done. He has taken the utmost pains to be accurate. It is needless to say that he is thoroughly master of all the literature on the subject. He displays particular anxiety that the student should never be in doubt from what source the readings of the text or the variants in the notes are derived. Where the case becomes complicated, as in the Book of Tobit, he gives the text of both the Vatican Codex and the Codex Sinaiticus in full. The sole disadvantage of the book is that the type is small, though it is clear. It will consist of three volumes, of which only two are as yet published. Both the larger and the present editions are only helps, though most valuable and essential helps, to a constitution of the text of the Septuagint. Prof. Swete and his colleagues do not attempt the supremely difficult task of settling what was the original text. They merely give an accurate record of all that has been handed down as the text.

MR. A. A. BEVAN'S *Short Commentary on the Book of Daniel, for the Use of Students* (Cambridge, University Press), is a model of accuracy, clearness, sobriety, and modesty. "The main object of this work," says Mr. Bevan at the beginning of his preface, "is to assist those who are entering upon the study of the language and the text of the Book of Daniel by affording them such philological information as they are most likely to need. Since, however, philology

can never be separated from history, I have found it necessary to devote considerable space to the treatment of historical questions." In both cases our author has succeeded admirably, and so much the more because he does not venture upon exposition, but states candidly that such and such a point or question is not yet cleared up. This sobriety many commentators ought to imitate, instead of torturing texts or introducing violent emendations. Mr. Bevan is too modest when he says further on that "it is scarcely necessary to say that this work contains very little that is new." Indeed, in his philological part he often supplies original hints. That our author has made use of his predecessors will be understood, yet perhaps the Rabbinical commentaries written in Hebrew and in Arabic are a little neglected; it is true they are not critical, but they possibly had some school tradition. Too much space is given, in our opinion, to obsolete commentaries like that of Hengstenberg. Of course, there are points on which one can disagree with Mr. Bevan's opinions; for instance, when, with the late M. F. Lenormant, he says of the two dialects in which Daniel is written—viz., in Hebrew i., ii. 1-4, and viii. to the end, and the rest in Aramaic—that the most plausible supposition is that, a portion of the Hebrew text having been lost, a scribe filled the gap by borrowing from an Aramaic version. Mr. Bevan, it should be explained, thinks that there were two versions made by the same school, the Aramaic chiefly for the vulgar, who understood Hebrew imperfectly. It is perhaps more natural to suppose that the matters concerning the Jews were written in Hebrew and those concerning the kings of Babylonia and Media in Aramaic. Some slight oversights will naturally occur in such a difficult work; for instance, when the writer speaks of the Jewish Apocalypse of Daniel, preserved in Persian and edited by M. Zotenberg, a more accurate edition from the same MS., with a more correct translation, brought out by Prof. James Darmesteter in 1881, ought to have been mentioned. Perhaps there is too much of philological minuteness—e.g., the word *לר* (xii. 3) means "to shine" and "to warn"; "warning" means enlightening in a certain cause. *בני פריז* (xi. 15), "the sons of the violent persons of this people," is quite a regular construction, more especially in later Hebrew, in which Daniel is written.

THE Cambridge school of Rabbinical learning seems to rival those of Tiberias and Sora. After the excellent edition and translation of the 'Sayings of the Jewish Fathers' ('*Aboth*'), by the Master of St. John's, and the edition of the Mishnah according to a MS. by Mr. Lowe, of Christ's College (which, by-the-by, we believe not to be the Palestinian Mishnah, as the editor takes it), we have to record a recent Talmudical production by the Rev. A. W. Streane, of Corpus Christi: *A Translation of the Treatise Hagigah from the Babylonian Talmud*, with introduction, notes, glossary, and indices (Cambridge, University Press). The translator says in his introduction that his book may be considered as the outcome of the lectures of the late Dr. S. M. Schiller-Szinessy; this seems the reason why Mr. Streane has chosen the tractate Hagigah (*Hagigah* does not give the right pronunciation), which is, indeed, interesting for the history of Jewish theosophy. The translation, which is correct in general, is, however, in many places unintelligible in spite of the notes appended by Mr. Streane. The Talmud, indeed, must be read in the original where use has to be made of it; no translation can furnish a right idea of the meaning. This can be seen from Mr. Schwab's French translation of the Jerusalem Talmud, and even from German versions, which admit as many obscurities as mediæval Latin. Mr. Streane appears not to have read his master's articles in the 'Encyclopædia Britannica' when he says that "Rashi, who lived at Lunel, in Provence

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(see 'Eth.,' p. 282), explains by the Provençal *tremeia*. Rashi lived at Troyes, in Champagne, and not at Lunel. Why is רש"י transliterated by Shemen and not by Simeon? The phrase "our rabbis have taught" is not always pre-Christian. The derivation of מוֹרֵי applied to Christians from מוֹרֵי is wrong; it is used in the 'Evang. Hierosolymitanum' for unbelievers. The "slain on account of the kingdom" are not "martyrs on account of the Synagogue," but simply political martyrs, who opposed the Roman government. Of course מוֹרֵי (p. 55) is a typographical mistake for מוֹרֵי. Why Mr. Streane quotes as his authorities Ethridge, Wolf, and Buxtorf, instead of more modern critics, it is hard to understand.

We have already mentioned in these columns M. Ernest Havet's articles which appeared in the *Revue des Deux Mondes*, 1889, with the title of 'La Modernité des Prophètes,' which means that the prophetic books were written in the second century B.C. These articles have now been collected in a volume, *La Modernité des Prophètes* (Calmann Lévy), with a small introduction left by the author. Up to the present time M. Havet's strange theory has found only one adherent in France in the eccentric M. Maurice Vernes, who is not a Hebrew scholar.

THE long-expected English translation of Prof. H. Graetz's *History of the Jews* (Nutt), edited by Bella Löwy, has at last appeared in five volumes. In order to compress the original work, consisting of eleven volumes, and concluding with the year 1848, into five volumes (and the English edition is continued up to 1870), it was necessary not only to suppress all the extensive notes and excursus at the end of each German volume, but also to abridge various parts. This method makes the English edition almost worthless for scholars, who have to judge for themselves in many cases by verifying and sifting the documents; for instance, the discussion about the existence of Yahvistic and Elohist documents (a distinction which Prof. Graetz did not admit) is not even hinted at in the English translation. The same is the case with the eighth chapter of Nehemiah, where the Feast of Tabernacles is fully mentioned, but neither New Year's Day nor the Day of Atonement, which both fall in the same month of Tishri, before the Feast of Tabernacles. The chapter on the early Karaites (in the third volume) is now out of date. However, that is not the fault of the translator, since the revision was made by the late author himself. On the other hand, the chapter on the origin of Christianity is translated in full, and John the Baptist as well as Jesus are stated to be of the Essenian sect, without, however, any proof being given. The literary matter relating to the two Talmuds is most meagre, and the Midrashic part is completely neglected. The third volume is of more interest to the general reader than the first two, the most novel portion of which is the description of Jewish thought in Babylonia after Hadrian, which is not often touched upon in handbooks for New Testament times. The English translation, as far as we have verified it, seems not to be always accurate, and it loses much of the vivacity of the German original. Indeed, Prof. Graetz had a style of his own which can scarcely be reproduced adequately in a translation. The index at the end of the fifth volume is far better than in the original German. We may be allowed to mention the name of Mr. D. F. Mocatta, who defrayed the expenses of publication of this bulky work—a zeal the more meritorious as the rich Jews in general care little for the literature of their race.

#### OUR LIBRARY TABLE.

MR. ROBERT LOUIS STEVENSON'S new book, *Across the Plains, with other Memories and Essays* (Chatto & Windus), is prefaced first

by a few lines of eulogy addressed by Mr. Stevenson to M. Paul Bourget, and secondly by a letter of eulogy from Mr. Sidney Colvin to Mr. Stevenson. Mr. Colvin expresses a hope that the South Sea sirens may teach Mr. Stevenson new tales that shall charm us like his old—a hope not very happily chosen for an introduction to a miscellaneous collection of magazine articles. What extent of liberty was given to Mr. Colvin in the choice of these pieces is not stated; but so far as the arrangement goes certainly the best has been put first. Mr. Stevenson's account of his journey across America is excellent. The only thing wanting is the exact date. It begins with Monday and ends with 1879. The reader is left to guess the time of year from allusions to a summer day, tall corn, freezing chill in the morning, and wild sunflowers no bigger than a crown piece. The advice usually given to those who write about their travels is to omit details as to personal comfort and discomfort; but Mr. Stevenson fortunately pays no heed to such advice, and makes a vivid picture by neglecting none of them. The crowding, the dirt, the cheating, the weariness, even the smell—all are dwelt upon with just that amount of graphic terseness which forces the reader to take his place, as it were, in the emigrant car and suffer along with Mr. Stevenson. But the sympathetic reader will delight in the sketches of landscape and the studies of human life and character, which are presented with the practised skill of an artist and the quaint appreciation of a true humourist. It was by his account of 'An Inland Voyage' and his 'Travels with a Donkey' that Mr. Stevenson made his reputation, and as far as the present volume is concerned that reputation is sustained by the sketches of travel which it contains. 'Across the Plains,' 'The Old Pacific Capital,' and the 'Epilogue to "An Inland Voyage"' leave the other nine pieces comparatively far behind. Interesting they are, however, especially because they contain a profession of Mr. Stevenson's faith as an artist in literature. The statement is, perhaps, a little cynical, but, judging by other deliverances of the author on the same topic, it contains a good deal of his real belief. Judging, further, by some of the pieces in this volume, not to go elsewhere for proofs, one may say that Mr. Stevenson's faith is proved, if not justified, by his works. Stated baldly, his faith is expressed in the ever new and ever trite paradox that style is everything, matter nothing. Do you wish to become a writer? Exercise yourself day and night in imitating the style of the great masters of literature, and by-and-by you will find a style of your own, and then it matters not whether you have anything to say. If the beginner should happen to light upon certain writings, say of Cobbett and Mr. John Morley, he will find exactly opposite advice given as strenuously. The 'Letter of Advice to a Young Gentleman who proposes to embrace the Career of Art' is far more satisfactory. It is a model letter, worth study every word of it—vigorous, convincing, and not too didactic.

THE sketches of *Woman seen through a Man's Eyeglass*, which Mr. C. M. Salaman has written and Mr. Dudley Hardy has illustrated (Heinemann), are not without shrewd observation and brisk utterances; but the style is not remarkable for grace or refinement, nor is the outlook on society particularly striking or original. 'The Little Widow' is, in some ways, not the worst handled paper. It is rather pretty, and has as much semblance of nature as some of the others. Certain of the types are more individual than typical—others fail to strike one happily, or indeed at all. The author is, on the whole, neither unkindly nor intolerant in his judgments of the foibles and shams and the new developments in the modern woman. He does not think it necessary to take them too seriously; he regards many of them less as tendencies than as affectations merely superficial and transitory.

In the woman who likes to believe that "conventionalism" is her favourite bugbear, and to wage war against it, there are some good hits. The drawings are not much out of the common, nor do they do much to increase the interest or beauty of the volume.

MR. VERNON HEATH was not well advised in listening to the "friends and acquaintances" who persuaded him to publish his *Recollections* (Cassell & Co.). The general public will find little to interest them in the volume, except perhaps in the opening chapters, which give a glimpse of the art world between 1841 and 1850, when Turner in his declining years, and Landseer at the height of power and fame, were unfailing contributors to the annual exhibitions of the Royal Academy. We learn something in these pages about both these distinguished men. It would, indeed, have been an advantage to the book if this portion of it had been somewhat expanded, and the account of Mr. Vernon Heath's photographic experiences a good deal curtailed.

MESSRS. PHILIP & SON publish Philip's "Simplex" *Chart of Parliamentary Representation, 1892*, by Major Ross-of-Bladensburg, a most excellent and thoroughly useful handbook to the existing parliamentary representation of the country, to which the only drawback is that the blue chosen for the Conservative seats and the green selected for the Irish Nationalist seats look at night precisely the same, so that Ireland presents an almost unbroken picture of monotonous uniformity. By day there is no chance of a confusion. The publishers state that they hold in stock similar sheets in blank, with squares in the various colours for gumming on them, in order to show the results of the next general election as they are announced.

MESSRS. GRIFFITH, FARRAN & Co. publish a work much out of the ordinary line of the firm in the form of *Étincelles*, par la Princesse Karadjia, the wife, if we mistake not, of Prince Karadjia Pasha, Turkish Minister at the Hague. It is a brilliant imitation of the famous volume of "thoughts" by the Queen of Roumania, and is about as valuable. In both there are several flippant paradoxes, but the majority of the little paragraphs contain good specimens of epigram. A literary paragraph is, in our own translation, as follows:—

"The world will end neither by water nor by fire. It will be buried under successive falls of literary matter, and the last inhabitant will die of boredom before his complete immersion has taken place."

*Contes Ligures*, recueillis par James Bruyn Andrews (Paris, Leroux), is an extremely good collection of stories from the district between Mentone and Genoa. They have been taken down from the mouths of the people, as, if they are to have any real value, such stories should always be. When obvious gaps were visible, they have very properly been left, it being quite as easy for the reader to supply the missing link as for the narrator. This being the case, and much of the dialect having been retained, they certainly have the *cachet populaire*. Many of them bear a remarkably strong resemblance to the stories in Grimm's 'Kinder- und Hausmärchen'; indeed, now and then, subject only to the modifications due to their having found a home so long among people of another race and country, they are all but identical. They have often a detail the more or several details the less, and when it is the more, these details not unfrequently supplement the story as told in Grimm's time-honoured collection. Frau Viehmannin was, however, a much better story-teller than any whom Mr. Andrews has encountered. Though well within the range of the land of Madame D'Aulnoy, these stories do not err on the side of over refinement; they are genuine folk-tales, and do not dazzle the reader with a blaze of jewels or depend on fairies when wonders have to be worked. It is amusing to see the difference wrought by the

different nationality. The German and Norwegian princes and princesses are much more homely than any we read of here. In these Southern stories there is not so much cooking or washing or combing of each other's hair, nor does the condition of the princely heads leave so much to be desired.

We have on our table *Nature in Books*, by P. A. Graham (Methuen),—*Famous Artists*, by S. K. Bolton (Nelson),—*Decimal Coinage and the Metric System*, by T. B. Ellery (Chambers),—*Poverty, Wealth, and Taxation*, by the Rev. J. Macdonald (W. Reeves),—*Observations on the Emancipation of Industry*, by G. V. Crosbie (Stock),—*Rent, Interest, and Wages*, by M. Flüschheim (W. Reeves),—*Landlordism*, by H. Lazarus (The General Publishing Co.),—*Card Tricks without Apparatus*, by Prof. Hoffmann (Warne),—*Card Tricks with Apparatus*, by Prof. Hoffmann (Warne),—*In Two Moods*, from the Russian of Korolenko, by S. Stepniak and W. Westall (Ward & Downey),—*East Coast Yarns*, by P. H. Emerson (Low),—*The Story of the Exodus*, by F. Younghusband (Longmans),—*The King and the Kingdom*, by E. H. W. (Mowbray),—*The Place of Authority in Matters of Religious Belief*, by V. H. Stanton, D.D. (Longmans),—*Guillemette*, by R. Vallier (Paris, Lévy),—*Théâtre Complet de O. Feuillet*, Vol. I. (Paris, Lévy),—and *L'Emancipation delle Colonie*, by G. Coen (Rome, Società Geografica Italiana). Among New Editions we have *Memory*, by F. W. Edridge-Green, M.D. (Baillière),—and *Folly and Fresh Air*, by E. Phillpotts (Trischler).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Delitzsch's (F.) Biblical Commentary on the Prophecies of Isaiah, 4 vols. 8vo. 7/6 cl.  
Gospel of the Kingdom (The), by the "Minister of a Country Parish," cr. 8vo. 2/6 cl.  
Sermon Bible (The): Vol. 9, Acts vii.—1 Corinthians xvi., cr. 8vo. 7/6 cl.

## Fine Art.

Redgrave's (G. R.) History of Water-Colour Painting in England, cr. 8vo. 5/ cl.  
Somerville's (W.) An Extract from the Chase, illustrated in Pen-and-Ink Sketches by G. M. Scarlett, 21/ net, cl.

## Poetry.

Nell's (J.) The Bridal Song, 4to. 5/ cl. in box.  
History and Biography.  
Oman's (C. W. C.) The Byzantine Empire, cr. 8vo. 5/ cl.

## Geography and Travel.

Stables's (G.) Cruise of the Land Yacht Wanderer, Popular Edition, large cr. 8vo. 5/ cl.

## Philology.

Happé's (L. A.) 100 Passages for Translation at Sight into French or German: Part I, English, cr. 8vo. 2/ cl.

## Science.

Cooke's (T.) Dissection Guides, 8vo. 10/6 cl.  
Guthmann's (O.) Blasting, a Handbook for the Use of Engineers, &c., demy 8vo. 10/6 cl.  
Ormerod's (J. A.) Diseases of the Nervous System, 8/6 cl.  
Osler's (W.) Principles and Practice of Medicine, 24/ cl.  
Richardson's (A. T.) Graduated Mathematical Exercises for Home Work, without Answers, 12mo. 3/ cl.  
White's (W. H.) Materia Medica, Pharmacy, &c., 12mo. 7/6

## General Literature.

Allen's (J. L.) Flute and Violin, and other Kentucky Tales, 2/ Autobiography of an English Gamekeeper (John Wilkins, of Stanstead, Essex), edited by A. H. Byng, &c., 8vo. 8/6  
Bangs's (J. K.) Tiddleywink Tales, illustrated, cr. 8vo. 2/6  
Braddon's (Miss) Gerard, or the World, the Flesh, and the Devil, cr. 8vo. 2/ bds.  
Catherwood's (M. H.) The Lady of Fort St. John, 12mo. 6/ cl.  
Clarke's (H. S.) A Little Flutter: Stage, Story, and Stanza, 2/ King's (Capt. C.) Sunset Pass, or Running the Gauntlet through Apache Land, cr. 8vo. 3/6 cl.  
Outdoor Games and Recreations for Boys, by Dr. W. G. Grace, &c., imperial 16mo., 8/ cl.  
Phillpotts's (E.) A Tiger's Cub, cr. 8vo. 3/6 cl.  
St. Aubyn's (A.) The Junior Dean, a Novel, cr. 8vo. 3/6 cl.  
Vane's (H.) Elton Hazlewood, a Memoir, cr. 8vo. 3/6 cl.  
Younger Sister (A.), by the Author of 'The Atelier du Lys,' 6/

## FOREIGN.

## Theology.

Hase (K. v.): Denkschriften zum katholischen Kirchenstreite, 6m.  
Hase (K. v.): Gesammelte Werke, Vol. 10, Part 1, 5m.  
Hase (K. v.): Theologische Erzählungen, 5m.  
Patzig (E.): Johannes Antiochenus u. Johannes Malalas, 1m. 50.

## Fine Art and Archaeology.

Förster (H.): Die Sieger in den olympischen Spielen, 1m.  
Klets (G.): Agonistische Studien. I. Der Diskoswurf bei den Griechen u. seine künstler. Motive, 2m. 50.  
Willich (E.): Die altgriechische Thonindustrie, 6m.

## History and Biography.

Carl Friedrich's v. Baden brieflicher Verkehr m. Mirabeau u. Du Pont, bearb. v. C. Knies, 2 vols. 25m.  
Chassin (C. L.): La Préparation de la Guerre de Vendée, 1789-1793, 3 vols. 30fr.  
Larrey (Baron): Madame Mère, 2 vols. 15fr.  
Thureau-Dangin (P.): Histoire de la Monarchie de Juillet, Vols. 6 and 7, 16fr.

## Geography.

Pérez (É.): Au Soudan Français, 7fr. 50.

## Philology.

Fuhr (K.): Die Metrik d. westgermanischen Allitterationsverses, 3m. 60.  
Hatzidakis (G. N.): Einleitung in die neugriechische Grammatik, 10m.  
Heinzel (R.): Das Gedicht vom König Orendel, 1m. 80.  
Reichel (C.): Die mittellenglische Romanze Sir Fyrumbras, 1m. 50.  
Scartazzini (G. A.): Dante-Handbuch, 9m.  
Schulze (W.): Questiones Epice, 12m.

## Science.

Ewald (J. R.): Physiologische Untersuchungen üb. das Endorgan d. Nervus octavus, 18m.  
Gärtner (A.): Leitfaden der Hygiene, 7m.  
Hamann (O.): Entwicklungslehre u. Darwinismus, 8m.

## General Literature.

Cim (A.): Bonne Amie, 3fr. 50.  
Houdard (A.): Premiers Principes de l'Économie, 4fr.  
Josette, 3fr. 50.  
Neukomm (E.) et D'Estrees (P.): Les Hohenzollern, 3fr. 50.  
Suttner (B. v.): An der Riviera, Roman, 2 vols. 8m.

## DEDICATION OF A FORTHCOMING PLAY.

## I.

BETWEEN the sea-cliffs and the sea there sleeps  
A garden walled about with woodland, fair  
As dreams that die or days that memory keeps  
Alive in holier light and lovelier air  
Than clothed them round long since and blessed  
them there  
With less benignant blessing, set less fast  
For seal on spirit and sense, than time has cast  
For all time on the dead and deathless past.

## II.

Beneath the trellised flowers the flowers that shine  
And lighten all the lustrous length of way  
From terrace up to terrace bear me sign  
And keep me record how no word could say  
What perfect pleasure of how pure a day  
A child's remembrance or a child's delight  
Drank deep in dreams of, or in present sight  
Exulted as the sunrise in its might.

## III.

The shadowed lawns, the shadowing pines, the  
ways  
That wind and wander through a world of flowers,  
The radiant orchard where the glad sun's gaze  
Dwells, and makes most of all his happiest hours,  
The field that laughs beneath the cliff that towers,  
The splendour of the slumber that enthalls  
With sunbright peace the world within their walls,  
Are symbols yet of years that love recalls.

## IV.

But scarce the sovereign symbol of the sea,  
That clasps about the loveliest land alive  
With loveliness more wonderful, may be  
Fit sign to show what radiant dreams survive  
Of suns that set not with the years that drive  
Like mists before the blast of dawn, but still  
Through clouds and gusts of change that chafe and  
chill  
Lift up the light that mocks their wrathful will:

## V.

A light unshaken of the wind of time,  
That laughs upon the thunder and the threat  
Of years that thicken and of clouds that climb  
To put the stars out that they see not set,  
And bid sweet memory's rapturous faith forget.  
But not the lightning shafts of change can slay  
The life of light that dies not with the day,  
The glad live past that cannot pass away.

## VI.

The many-coloured joys of dawn and noon  
That lit with love a child's life and a boy's,  
And kept a man's in concord and in tune  
With lifelong music of memorial joys  
Where thought held life and dream in equipoise,  
Even now make child and boy and man seem one,  
And days that dawned beneath the last year's sun  
As days that even ere childhood died were done.

## VII.

The sun to sport in and the cliffs to scale,  
The sea to clasp and wrestle with, till breath  
For rapture more than weariness would fail,  
All-golden gifts of dawn, whose record saith  
That time nor charge may turn their life to  
death,

Live not in loving thought alone, though there  
The life they live be lovelier than they were  
When clothed in present light and actual air.

## VIII.

Sun, moon, and stars behold the land and sea  
No less than ever lovely, bright as hope  
Could hover, or as happiness can be:  
Fair as of old the lawns to sunward slope,  
The fields to seaward slant and close and open:  
But where of old from strong and sleepless wells  
The exulting fountains fed their shapely shells,  
Where light once dwelt in water, dust now dwells.

## IX.

The springs of earth may slacken, and the sun  
Find no more laughing lustre to relume  
Where once the sunlight and the spring seemed  
one;  
But not on heart or soul may time or doom  
Cast aught of drought or lower with aught of  
gloom

If past and future, hope and memory, be  
Ringed round about with love, fast bound and  
free,  
As all the world is girdled with the sea.

A. C. SWINBURNE.

## MISS A. B. EDWARDS.

In the midst of fame, friends, and fortune,  
surrounded by everything to make her happy—  
as it was hoped, with many years of intellectual  
activity before her—Amelia Blandford Edwards  
has passed away at the age of fifty-nine.

It is not my intention to say one word of  
criticism upon the literary and archaeological  
achievements of my first cousin, staunch friend,  
and brilliant literary confrère; her work in the  
field of fiction has stood the test of time, her  
merits as an Egyptologist are now universally  
acknowledged—it is pleasant to know that the  
cordial recognition of the *Athenæum* a few  
weeks ago was one of the last things read to her  
—but I think many who only knew Miss  
Edwards as the author of 'Barbara's History'  
or 'Pharaohs, Fellahs, and Explorers' will like  
these reminiscences from one who has been on  
sisterly terms with her throughout the greater  
part of her life. The present writer was a child  
in the nursery when she first knew her cousin  
Amelia, then a tall girl in her teens.

Born in London, the only child of adoring  
parents, she was carefully educated, and may  
be said to have begun her career as a novelist  
when other children are spelling out 'Goody Two  
Shoes.' When only nine years old she hap-  
pened to see a prize offered for a temperance  
story in a penny paper. Fired with ambition,  
the eager child set to work, wrote her story,  
dispatched the MS., and to her great joy, and  
the tremendous pride and astonishment of her  
parents, carried off the palm.

But, although English literature was from  
childhood to middle life her absorbing study  
and pursuit, music in early years had taken  
such hold of her that at one time it seemed as  
if Amelia B. Edwards would rather distinguish  
herself in that field than authorship. I well  
remember the time when she used to de-  
vote eight hours a day to pianoforte practice,  
and for some years she was one of the most  
zealous pupils of the late Mrs. Mounsey Bar-  
tholomew. For drawing also she possessed  
marked talent, though I am unaware that she  
ever received a drawing lesson in her life.  
Indeed, excepting in the matter of music, few  
distinguished persons have been less indebted  
to teachers; she always said that she could  
teach herself anything better than others could  
teach her, and as an Egyptologist she was en-  
tirely self-taught.

Before the appearance of 'Barbara's History'  
she had published several stories; the popu-  
larity acquired by that charming story at once  
secured her position as a novelist. From that  
period till the appearance of 'Lord Bracken-  
bury' she had alike publishers and public at  
her feet. Few novelists could secure such  
prices, and she was frequently invited to write



stories long after she had taken up Egyptology for once and for all. No writer ever possessed greater respect for literature. In easy circumstances, perhaps she was less tempted than most to write for money; but be this as it may, she ever, alike in trifles or important works, did her very best.

A happy chance led her into the field of her latest and most brilliant successes. It was quite by accident that she visited Egypt some years since, the results of her journey being now well before the world. No need here to dwell on her exertions as honorary secretary of the Egypt Exploration Fund, or her numerous contributions to Egyptian archaeology. As was lately pointed out in the columns of the *Athenæum*, she is the first lady who has attained distinction as an Egyptologist. There can be little doubt that the highly successful lecturing tour in America three years ago had something to do with the general break up of Miss Edwards's health. During the journey she unfortunately fell down and broke her wrist. Unwilling to disappoint her audience, she lectured the same evening, with her arm in a sling, and for some time felt no ill effects from the effort. She was, however, never the same again. A journey to Italy last year proved beneficial, but it was evident to all those who knew her well that she had never wholly recovered from the shock. She died of bronchitis at Weston-super-Mare on Good Friday, having been attended through many months' illness by her devoted friend and fellow traveller in America, Miss Kate Bradbury.

Miss Edwards threw heart and soul into her work, and never dabbled in politics or philanthropy. She was a passionate lover of birds, and was a member of the Anti-Vivisection Society. Of generous, genial temperament, a brilliant talker, a staunch friend, a fine critic—above all, thoroughly mistress of any subject she took in hand—Amelia Blandford Edwards is alike a loss to her friends, to society, and to literature, her name one of which all English-speaking women may be justly proud.

M. BETHAM-EDWARDS.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the second part of a list of the names which it is intended to insert under the letter N in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Nevill, George, 3rd Baron of Abergavenny, 1471-1535  
Nevill, Grey, eccentric, 1729  
Nevill, John de, Warden of Forests, 1243  
Nevill, Sir John de, baron, 1388  
Nevill, John, Marquis of Montagu, 1471  
Nevill, John, 3rd Baron Latimer, 1542  
Nevill, Ralph de, baron, 1367  
Nevill, Ralph de, 1st Earl of Westmoreland, 1425  
Nevill, Ralph, 4th Earl of Westmoreland, 1549  
Nevill, Richard, Earl of Salisbury, 1400-1460  
Nevill, Richard, Earl of Warwick, "The King-Maker," 1428-1471  
Nevill, Richard, 2nd Baron Latimer, 1530  
Nevill, Robert de, baron, 1282  
Nevill, William, Earl of Kent, 1463  
Nevill, William, poet, fl. 1518  
Nevill, Alan de, judge, 1190  
Neville, Alexander, Archbishop of York, 1394  
Neville, Alexander, poet, 1544-1614  
Neville, Sir Christopher, rebel, 1569\*  
Neville, Edmund, conspirator, fl. 1580  
Neville, Edmund, Jesuit, 1606-1645  
Neville, Edward, Jesuit, 1709  
Neville, Geoffrey de, judge, 1235  
Neville, George, Archbishop of York, 1476  
Neville, George, divine, 1567\*  
Neville, Sir Henry, ambassador, 1615  
Neville, Sir Humphrey, insurgent, 1470  
Neville, John, Lord Neville, 1461  
Neville, Jolian de, judge, 1294\*  
Neville, Laurence, Bishop of Ferns, 1503  
Neville, Ralph de, Bishop of Chichester, 1244  
Neville, Richard Griffin, 3rd Lord Braybrooke, 1783-1858

Neville, Richard Neville Aldworth, statesman, 1717-1793  
Neville, Robert, Bishop of Durham, 1457  
Neville, Robert de, judge, 1229\*  
Neville, Sir Thomas, Speaker of House of Commons, fl. 1515  
Neville, Thomas, Dean of Canterbury, 1615  
Neville, William, Lollard leader, fl. 1400  
Nevin, Downpatrick, Irish Presbyterian divine, fl. 1724  
Nevinson, Charles Dalton, physician, 1773-1846  
Nevison, William, highwayman, 1685  
Nevozy, Sir David, Scottish judge, 1683  
Nevydd, Welsh saint, fl. fifth century  
Nevydd, Hardd, Welsh chieftain, fl. 1150  
Nevynson, Christopher, lawyer, 1551  
Nevynson, Stephen, canon of Canterbury, 1580  
Newall, Robert Stirling, optician and engineer, 1889  
Newald, Geoffrey de, judge, 1276  
Newbery, Francis, bookseller, 1743-1818  
Newbery, John, bookseller, 1713-1767  
Newbery, Ralph, printer, 1563  
Newbery or Newberie, Thomas, writer for children, fl. 1563  
Newbold, Thomas J., traveller and economic writer, 1850  
Newburgh, Henry de, Earl of Warwick, 1123  
Newcomb, Thomas, poet, 1675-1768  
Newcombe, Thomas, printer, 1627-1681  
Newcome, Peter, topographer, 1797  
Newcome, Richard, Bishop of St. Asaph, 1769  
Newcome, William, Archbishop of Armagh, 1720-1800  
Newcomen, Matthew, Nonconformist writer, 1688\*  
Newcomen, Thomas, mechanician, 1729  
Newcourt, Richard, draughtsman, fl. 1650  
Newcourt, Richard, antiquary, 1716  
Newdegate, Charles, politician, 1816-1887  
Newdigate, John, scholar, 1559  
Newdigate, Sir Richard, judge, 1602-1678  
Newdigate, Sir Roger, Bart., founder of the Newdigate Prize, 1719-1808  
Newell, Robert Hasell, miscellaneous writer, 1852  
Newenham, Sir Edward, Irish politician, 1732-1814  
Newenham, Frederick, painter, 1807-1859  
Newenham, Thomas de, Lord Keeper, 1386  
Newenham, Thomas, economist, fl. 1803  
Newerk, Henry de, Archbishop of York, 1299  
Newland, Abraham, Bank of England cashier, 1730-1807  
Newland, John, antiquary, 1516  
Newlin, Robert, President C.C.C., Oxford, 1688  
Newlin, Thomas, divine, 1687-1743  
Newman, Alfred, architectural draughtsman, 1827-1896  
Newman, Edward, naturalist, 1815-1876  
Newman, Francis, New England statesman, 1680  
Newman, Jeremiah Whitaker, physician and author, 1759-1839  
Newman, John, architect, 1787-1859  
Newman, John Henry, cardinal, 1801-1890  
Newman, Samuel, Independent divine, 1600-1663  
Newman, Thomas, printer, 1587\*  
Newman, Thomas, divine, 1610  
Newman, Thomas, divine, 1692-1758  
Newmarch, Henry de, baron, fl. 1066  
Newmarch, William, economist and statistician, 1820-1882  
Newmarket, Adam de, judge, 1219\*  
Newport, Andrew, Royalist, fl. 1655  
Newport, Christopher, architect, fl. 1565-1617  
Newport, Francis, 1st Earl of Bradford, 1620-1708  
Newport, George, naturalist, 1803-1854  
Newport, Sir John, politician, 1756-1843  
Newport, Maurice, Jesuit, 1611-1687  
Newport, Richard, Bishop of London, 1318  
Newport, Richard, Baron Newport, 1650  
Newport, Sir Thomas, Bajulus of Rhodes, fl. 1517  
Newsam, Bartholomew, clockmaker to Queen Elizabeth, fl. 1590  
Newstead, Christopher, divine, 1597-1662  
Newte, John, writer, 1716  
Newton, Sir Adam, Dean of Durham, 1630  
Newton, Alfred Pizze, landscape painter, 1830-1883  
Newton, Benjamin, divine, 1677-1735  
Newton, Christopher, Lord Delvin, 1544-1602  
Newton, Francis, divine, 1572  
Newton, Francis Milner, painter, 1720-1794  
Newton, George, Presbyterian divine, 1601\*-1681  
Newton, Sir George, field-marshal, 1757-1848  
Newton, Gilbert Stuart, painter, 1795-1835  
Newton, afterwards Puckerin, Sir Henry, Paymaster-General to Charles II., 1700  
Newton, Sir Henry, British envoy in Tuscany, 1715  
Newton, Sir Isaac, natural philosopher, 1642-1727  
Newton, James, engraver, b. 1743  
Newton, James, herbalist, 1750  
Newton, John, D.D., mathematician, 1622-1667  
Newton, John, friend of Cowper, 1725-1807  
Newton, Mary Severn, artist, 1833-1866  
Newton, Ninian, printer, fl. 1555  
Newton, Richard, judge, fl. 1424-1449  
Newton, Richard, D.D., Principal of Hart Hall, Oxford, 1676\*-1753  
Newton, Richard, caricaturist, 1777-1798  
Newton, Samuel, diarist, 1629-1718  
Newton, Theodore, divine and poet, 1568  
Newton, Thomas, physician and author, 1607  
Newton, Thomas, Bishop of Bristol, 1704-1782  
Newton, William, the Peck minstrel, fl. 1788  
Newton, William, architect, 1790  
Newton, Sir William John, miniaturist, 1785-1869  
Neylan, Daniel, Bishop of Kildare, 1603  
Nial, Aod or Hugh, Irish leader, 16th century  
Nial, king of Ireland, 405  
Niall Glundubb, king of Ireland, 919  
Nias, Sir Joseph, admiral, 1794\*-1879  
Niblett, Stephen, Warden of All Souls', 1776  
Nichols, Alexander, writer, fl. 1620  
Nichols, Richard, poet, fl. 1610  
Nichol, Sir John, Dean of the Arches, 1750-1838  
Nichol, John Pringle, astronomer, 1804-1859  
Nichola, or Nicola, Lewis, soldier, 1717-1807  
Nicholas, Prior of Worcester, 1124  
Nicholas, Bishop of Down, 1304  
Nicholas ab Gwrgaut, Bishop of Llandaff, 1183  
Nicholas de Walsingham, writer, fl. 1193  
Nicholas de Ferham, medical writer, 1241  
Nicholas de Guilford, poet, fl. 1250  
Nicholas of Ely, Keeper of Great Seal, fl. 1258  
Nicholas of Waterford, Lord Justice of Ireland, fl. 1337

Nicholas of Lynn, Carmelite, fl. 1398  
Nicholas de Burgo, Divinity Lecturer at Oxford, fl. 1523-1537  
Nicholas, —, colonel, capturer of New Amsterdam, fl. 1664  
Nicholas, Abraham, writing master, 1692-1744  
Nicholas, Sir Edward, Secretary of State, 1593-1669  
Nicholas, Henry, father of the Family of Love, fl. 1580  
Nicholas, John Lydiard, traveller, fl. 1816  
Nicholas, Robert, judge, 1609\*  
Nicholas, Thomas, translator, fl. 1590  
Nicholas, Thomas, antiquary, 1820-1879  
Nicholay, Sir William, colonial governor, 1842  
Nicholl, John, traveller and author, fl. 1607  
Nicholl, Sir John, politician, 1756-1830\*  
Nicholl, Whitlock, physician and scholar, 1786  
Nicholls, Edward, captain of the Dolphin, fl. 1716  
Nicholls, Frank, physician to George II., 1699-1779  
Nicholls, Sir George, Poor Law reformer, 1781-1865  
Nicholls, Josias, Puritan, fl. 1565  
Nicholls, Norton, virtuoso, 1738-1806  
Nicholls, Sutton, engraver, fl. 1725  
Nichols, Sir Augustine, judge, 1559-1616  
Nichols, Degory, divine, fl. 1501  
Nichols, Francis, American general, 1737-1812  
Nichols, George, jurist, fl. 1509  
Nichols, James, printer, 1785-1861  
Nichols, Sir Jasper, Commander-in-Chief, India, 1780\*-1849  
Nichols or Nicholson, John, Protestant martyr, 1538. See Lambert, John.  
Nichols or Nicolls, John, controversialist, fl. 1580  
Nichols, John, printer and author, 1745-1826  
Nichols, John Bowyer, printer, 1779-1863  
Nichols, John Gough, printer and antiquary, 1806-1873  
Nichols, Joseph, painter, fl. 1738  
Nichols, Philip, theologian, fl. 1558  
Nichols, Philip, divine, fl. 1592  
Nichols or Nicols, Thomas, lapidary, fl. 1655  
Nichols, William, D.D., divine and author, 1664-1712  
Nichols, William, writer, fl. 1717  
Nichols, William Luke, archaeologist, 1802-1889

(To be continued.)

#### F. VON BODENSTEDT.

GERMAN literature is not at the present day so rich that it can afford to lose a poet whose verses have run through some one hundred and twenty editions, and been translated into thirteen languages, and the death of Bodensiedt makes a sensible gap in the scanty number of German men of letters who are known outside their own country. Born at Peine, in Hanover, when George III. was still the nominal king of Hanover and England, Bodensiedt was a boy when the revolution in Paris led to troubles in Germany, and he saw the sky red with the flames of Brunswick. In 1841 he obtained a tutorship to the sons of Prince M. Galitzin, and his first publication was a volume of translations from Kosloff, Pushkin, and Lermontoff; subsequently he became a teacher at the Gymnasium at Tiflis, and there first heard a Persian singer excite the enthusiasm of Georgian and Armenian readers. In company with Dr. George Rosen, the celebrated philologist, he took lessons from the Mirza Schaffy whose name he afterwards made familiar throughout the Western world; and through Dr. Rosen's intervention, Cotta of Stuttgart published his first book of importance, 'Die poetische Ukraine.' At Tiflis he also made the acquaintance of the late Danby Seymour, and in 1859, when he visited England, Seymour introduced him to Lord John Russell and other persons of note.

By this time he had become famous through the appearance in 1851 of his masterpiece, 'Die Gedichte des Mirza Schaffy.' When he endeavoured—in his 'Gedichte,' published two years later, and in 'Aus der Heimath und Fremde'—to get rid of the Oriental dress adopted in his famous work, he by no means achieved equal popularity. In 1854 he was invited to Munich by King Maximilian of Bavaria, and after the death of that monarch he was for a few years director of the Court Theatre at Meiningen. At Munich he produced his historical tragedy 'Demetrius,' and a new and enlarged edition of his translations of Pushkin. In 1879 Bodensiedt visited America, and two years subsequently brought out an account of his travels. In 1882 he issued a translation of Omar Khayyam. More than one volume of original verse from his pen appeared during the eighties, and some two years ago he published his autobiography, which we reviewed in May, 1890. His last work, a narrative poem entitled 'Theodora,' appeared only a few weeks ago.

## Literary Crossings.

MISS RHODA BROUGHTON has nearly finished a new novel, which will probably begin to appear serially in *Temple Bar* in the autumn.

THE proprietors of the *Daily Telegraph* are, it is understood, contemplating the permanent enlargement of their journal. The change, if decided upon, will probably take place at the beginning of next year, or perhaps somewhat sooner.

ALTHOUGH Mr. Whympers' volumes appeared during the last weeks of Mr. Murray's life, he was too weak and ill to give his attention to them, and actually the last work of which he personally superintended the publication was that of Mr. Villiers Stuart, of Dromana, 'Adventures among the Equatorial Forests and Rivers of South America,' which we reviewed last Saturday. He revised many of the proof-sheets, and made several annotations with his own hand upon them.

THE great rarity of copies of the first edition of Gray's 'Elegy' makes it at all times worthy of note when one occurs for sale. That two copies should be found in one catalogue is, we should think, almost unprecedented. Such is, nevertheless, the case, and Messrs. Sotheby, Wilkinson & Hodge will sell them on May 16th. The first is described as a fine copy and bound by Riviere; the second Messrs. Sotheby discovered in a volume of tracts of the last century consigned to them with other books.

THE May number of the *Expositor* will contain a reply by Prof. Driver to some critics of his 'Introduction to the Old Testament'; and a paper by Prof. Sanday summing up his conclusions on the Fourth Gospel.

THE May number of *Literary Opinion* will contain 'Personal Reminiscences of Walt Whitman,' by Mrs. Joseph Pennell; also an essay entitled 'Towards the Sun,' by Mrs. Lynn Linton, and two sonnets by Miss Christina Rossetti.

THE Folk-lore Society is organizing local committees in the several counties and districts of the United Kingdom for the gathering in of the local folk-lore, consisting of the various items recorded in local histories and other publications, and of the yet unrecorded items preserved by the peasantry. Leicestershire and Norfolk are the two counties which have begun the good work, the former under the guidance of Mr. Billson, the latter under Mr. Gerish. The organizing committee of the Society are arranging to extend the plan to other counties, and have already printed one part of their proposed series of county folk-lore. This part relates to Gloucestershire, and is edited by Mr. E. Sidney Hartland. Miss Dendy is engaged upon Warwickshire on the same lines, Mr. Emslie on Middlesex, and other counties are being allocated.

A PRIZE of 50*l.* has been offered by the Council of the Peace and Arbitration Association for the best "model chapter" on peace and war, such as might be incorporated in elementary school readers.

A NEW monthly review is announced for publication, which is to have for its object the placing of authors' manuscripts where

Mrs. Micawber desired her husband to place his paper, "on the market." The promoters do not explain how the end is to be accomplished.

JUDGE O'CONNOR MORRIS, who is already favourably known as a writer on military topics, is writing a life of the great Napoleon for Messrs. Putnam's "Heroes of the Nations" series.

A POEM by William Pitt will appear in the forthcoming number of the *National Review*, a reflective piece, written on the occasion of a visit to Coombe Wood. The original MS. was given by the author to the first Earl of Harrowby.

MR. GATFIELD'S promised 'Guide to Printed Books and Manuscripts relating to English and Foreign Heraldry and Genealogy' is nearly finished, and will be ready for issue early in May. The work has been largely augmented while passing through the press, and contains now about 20,000 titles and other references, consisting of nearly 650 closely printed pages. Only 300 copies are being printed.

PROF. DICKSON, of the University of Glasgow, writes to us calling attention to the fact that in Glasgow the tercentenary of Comenius was celebrated by a commemorative address given by Dr. Ross, of the Church of Scotland Training College; and an article on Comenius appeared in the *Glasgow Herald*, from the pen of Dr. Hutchison, of the Glasgow High School.

PROF. NÜLDEKE is about to publish a series of popular articles on Oriental matters entitled 'Orientalische Skizzen,' in which he will treat of the Koran, Islam, the Khalif Mansûr, Jacob the Copper-smith, Syrian Saints, Bar-Hebræus the Great, and Theodore of Abyssinia. An English translation of the work will appear at the end of the summer.

MISS MARGARET THOMAS has just completed a cabinet bust of Richard Jefferies, after the original recently unveiled in Salisbury Cathedral by Bishop Wordsworth.

THE Historical Society of Canton Berne proposes to issue a catalogue, with notes and illustrations, of all the castles and ruins of castles within the canton. The secretary, Dr. Wolfgang von Mülinen, has sent a circular to the members asking whether any castles or forts stood in their neighbourhood; the exact spot where they stood; their present condition; and begging for a drawing or photograph, if possible.

M. STERCHI, the president of the "Biographical Commission" of the Berne Historical Society, has issued a new circular to the members of the society and other friends of the history of the Swiss fatherland, asking for further contributions towards its 'Sammlung Bernischer Biographien,' which was begun nine years ago. Only thirteen "Hefte" of the collection have as yet been published, through exhaustion of the funds at the command of the committee.

A CORRESPONDENT informs us that Mr. A. C. Carrington, of Bakewell, has finished transcribing and cataloguing a number of valuable charters discovered some two years ago.

THE lamented decease of Dr. Allon deserves notice in these columns because of his long and able conduct of the *British*

*Quarterly Review*, otherwise he was not a large contributor to literature, and his modestly allowed few even of his sermons to appear in print. The deaths are also announced of Mr. Roswell Smith, manager of the Century Publishing Company of New York; of M. H. de Kock, son of the famous novelist, and himself the author of many novels and theatrical pieces; and of M. Raoul Frary, a well-known journalist and author of 'La Question du Latin,' a brochure that made a considerable stir in France.

THE annual report of the Booksellers' Provident Institution shows a state of prosperity, but it is a pity more assistants do not take advantage of it. The death of Mr. Murray occurred too recently to be recorded, but another great loss, that of Mr. W. H. Smith, is mentioned.

THERE are not many Parliamentary Papers likely to be of interest to our readers this week. Perhaps the only one worth naming is a Report on the Finances of Turkey and the Administration of the Ottoman Public Debt (2*d.*).

## SCIENCE

*Bibliotheca Accipitraria: a Catalogue of Books, Ancient and Modern, relating to Falconry.* With Notes, Glossary, and Vocabulary. By James Edmund Harting. (Quaritch.)

EVEN those who were already acquainted with Mr. Harting's contributions to the literature of falconry—especially his introduction to the Elizabethan 'Perfecte Booke for Keeping of Sparhawkes and Goshawkes'—can hardly have been prepared for the extensiveness of the present scholarly work. It is not a mere list of books relating to a pursuit which has passed its zenith, but a *catalogue raisonné*, which, though primarily the result of twenty years' research in the library, also betokens long acquaintance in the field with a classic sport and its present upholders. The practice of falconry—even as now restricted in the British Islands—may, perhaps, appeal more nearly to the author's tastes than the hunting up of rare treatises, though that also has its charms; but the preference, if such exist, is never shown, and the remarks upon hawking are made subsidiary to the literature which they are meant to illustrate.

There is authority for believing that falconry was known in China before 2200 B.C., and was even practised in Europe at least three centuries prior to the Christian era. Considering that it continued to be the pastime—and to some extent the game-provider—of the upper classes, until gradually superseded by the use of fowling-pieces, the literature relating to so popular a subject might be looked upon as somewhat scanty; for even in Schlegel's comprehensive list appended to his celebrated 'Traité de Fauconnerie,' concluded in 1853, only 135 treatises on hawking were enumerated. This number has, however, been increased by Mr. Harting to 378, in nineteen different languages, the titles of all being transcribed *verbatim et literatim*, with notes upon the various editions, translations, and appropriations (often unacknowledged, for the old writers were great

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"conveyers"), and with many cross-references which reflect great credit upon the industry of the author. His remarks show that the majority of these books have been seen and carefully examined, while allusions are made incidentally to a considerable number of MSS., and the libraries in which they exist. These MSS. have not been catalogued here:—in the first place, because those in English have already been mentioned in the introduction to the treatise on the sparrow-hawk to which we have alluded; and, secondly, because a list of those in other languages would involve a great expenditure of time in making a tour of continental libraries.

Although there can be little question that falconry originated in the East, and gradually travelled westward, yet, strange to say, one of the first allusions to it comes from England. This occurs in a letter addressed by King Ethelbert to Boniface, Bishop of Mayence (who died A.D. 755), asking for two falcons fit to fly at the crane, there being few suitable for this quarry in Kent. Several of the later Saxon kings were also partial to hawking, though the early Normans seem to have preferred the chase; but it was undoubtedly the intercourse with the East, resulting from the crusades, which gave a new impulse to falconry. The first to make a mark in the literature of the subject was the Emperor Frederick II. of Germany, King of Jerusalem and Sicily (died A.D. 1250), who brought expert falconers with their hawks from Syria and Arabia, and composed 'De Arte Venandi cum Avibus,' the earliest treatise which appeared in the West. Mr. Harting observes that

"to master this is to acquire a liberal education in the art of hawking. It is extremely easy to read, and with the aid of the polyglot vocabulary at the end of the 'Bibliotheca Accipitraria,' would furnish a Latin classic which, to the majority of schoolboys, would prove of far greater interest than the works of many Latin authors placed in their hands at the present day."

Frederick was the first to introduce into Europe the use of the hood, and at pp. 168 and 170 of Mr. Harting's book reproductions are given of the Italian miniatures to the MS. (which were prepared by Prince Manfred), showing the process of training hawks. The emperor's treatise was not printed until 1596, when it was incorporated with the works of Albertus Magnus. To Germany belongs the honour of producing the first printed book on falconry in any language (*circa* 1472); but, apart from translations, most of the earlier German works are more curious than useful, if we except Eberhard Tapp's very rare treatise, published at Cologne in 1542. After Germany in chronological order comes Italy, with Brunetto Latini's 'Il Tesoro' (Trevisa, 1474), composed in Paris and originally written in French. In the latter language the first printed book on hunting and hawking is 'Le Livre du Roy Modus et de la Roynie Ratio,' produced at Chambéry in 1486. The same year saw the appearance of the celebrated 'Boke of St. Albans,' by Juliana Barnes, the earliest specimen extant of English printing, though not the first treatise relating to falconry in our language, for it is a compilation from earlier MSS.

In the Middle Ages Spain produced several works of high practical value; but these were not printed for many centuries after they were written. Foremost among them stands the code of regulations for the chase known as 'Los Paramientos para la Caza,' said to have been promulgated by Sancho VI. (El Sabio), King of Navarre, in 1180, though this date has been questioned. The original parchment is still preserved in the archives of Pamplona, where it was transcribed by M. Castellon d'Aspet, who published an annotated translation in 1874. 'Le Livre des Déduits de Chasse' of Gaston Phœbus, Comte de Foix, dated 1321, exhibits considerable acquaintance with the above Spanish treatise, owing, doubtless, to the fact that Gaston had married the sister of Carlos II. of Navarre, and was in the habit of visiting Pamplona. In Don Sancho's code mention is made of the hawks then used in Navarre; and we come upon the record—remarkable at first sight—that the fine for the detention or theft of a trained goshawk was higher than in the case of a falcon. Probably this greater esteem for the short-winged hawk was owing to the wooded and mountainous nature of the country, which rendered the goshawk a more useful bird than the long-winged, high-soaring peregrine. Next in order is the 'Libro de la Caza' of the Prince Don Juan Manuel (*circa* 1325), edited by Don José Gutierrez de la Vega in 1879, a very interesting work, written in pure Castilian. A longer treatise was compiled in 1386 by Don Pedro Lopez de Ayala during his captivity in the castle of Oviédes, in Portugal, after the battle of Aljubarrota, where he was taken prisoner. This work was published at Madrid in 1869, with notes by the Duque de Albuquerque and an introduction by Don Pascual de Gayangos, one of the most curious chapters treating of the operation known to English falconers as "imping," *i.e.*, repairing broken flight-feathers. A rare and important book is the 'Arte de Ballesteria y Monteria,' by Martinez de Espinar (1644), who shows a wide knowledge of falcons and their habitats, although there is a confusion between Ireland and Iceland, due, perhaps, to the printer. It is evident from the author's remarks that in those days there was considerable intercourse southward with Morocco and Algeria as regards falconry; while from the north the falconers of the Netherlands visited Madrid annually with their hawks, as pointed out by M. Galesloot (*cf.* No. 198 of this work). But we must not devote too large a proportion of our space to Spain, and will only notice one more work—a sermon by Fray Andrés Ferrer de Valdecebro, of the Order of Preachers, who likens the peregrine to the soul striving towards heaven, and the heron to fasting; the moral being that "fasting raises the soul to heaven with a light and rapid flight," whereas the truth is that the unfortunate heron in nowise fasts, but simply jettisons his cargo to lighten himself when pursued. And this reminds us that Mr. Harting has reproduced (pp. 124-126) Calderon's bold description of heron-hawking from 'El mayor Encanto Amor,' with D. F. MacCarthy's translation into rhymed verse, unrivalled in the English language for spirit and strict fidelity combined.

In French—apart from literary curiosities, such as the allegorical 'Livre du Faucon' (1486-92?)—the first work of importance after 'Le Roy Modus,' already mentioned, is Tardif's 'Livre de l'Art de Fauconnerie' (1492), which is, however, chiefly a translation from the Latin text (since lost) of 'Le Roi Daneus,' a mythical monarch of Armenia. Charles d'Arcussia's 'Fauconnerie' (1598) is of genuine merit; while, passing to modern times, the works of the Baron de Noirmont, M. P. Amédée Pichot, and others show that the interest in the sport is reviving. It should be remarked that although the Netherlands have always been distinguished for falconers and for the capture of hawks on passage—especially in Brabant—yet the records come under the head of French literature, owing to the language in which they were written. Schlegel was a Saxon, but he became a professor in a Dutch university, and he wrote in French! Want of space compels us to pass over treatises of more or less interest in Italian and Greek.

Returning to England, the first work to be noticed is an improvement on the 'Boke of St. Albans,' already mentioned, styled 'The Gentleman's Academie,' by Gervase Markham (1595), which subsequently went through many editions and modifications. Twenty years earlier, however, George Turberville, a member of the old Dorsetshire family with which Mr. Thomas Hardy has recently familiarized us, issued a work in which he borrowed freely, with acknowledgment, from French and Italian writers. Far more original are 'Falconry; or, the Faucon's Lure and Cure' (1615), and another work of three years later, both by Symon Latham, pupil of Henry Sadler, of Everley, Wilts, who was the son of Sir Ralph Sadler, grand falconer to Queen Elizabeth. Sir Ralph had charge of Mary, Queen of Scots, when imprisoned in the castle of Tutbury, and got into trouble for allowing her to roam too far when taking her out hawking. A coloured plate of this worthy—of whom Lloyd says, "Little was his body, but great his soul; the more vigorous the more contracted"—forms the frontispiece to Mr. Harting's work. But we have digressed from Symon Latham, who was probably uncle of the centenarian Lewis Latham, one of the thirty-three falconers to Charles I.; and of this Latham there is also a portrait (p. 22) from a painting in the possession of a descendant in Maryland. Sir Anthony Weldon's curious little work 'The Court and Character of King James' gives the facts concerning the much perverted story of the extravagance of the king's master falconer, who is always said to have given 1,000*l.* for a single cast of falcons,

"the truth being that Sir Thomas Monson spent 1,000*l.* before he succeeded in getting a cast of jerfalcon fit for flying at the kite, and this he might well have done, seeing that he would have to defray the cost of expeditions to Norway or Iceland for them."

We must now pass on rapidly to the early part of the present century, marked by the appearance of Col. Thornton's two sporting tours, of which a *résumé* is given, though the best account of this celebrated falconer and all-round sportsman is reserved for the last chapter, "Notes on the Illustrations." In addition to Thornton's por-

trait, after the picture in Lord Rosebery's possession, there is (p. 256) a figure of the historical silver-gilt urn presented to the colonel in 1781 by the members of the Falconers' Club, in testimony of the sport afforded in kite-hawking at Alconbury Hill. Besides the plates which we have already mentioned, there are, amongst others, the portrait of Robert Chesebrough, falconer to Henry VIII., from the Hans Holbein at the Hague; of James I. as a youth, and also after his accession to the throne of England; of Edward Clough Newcome, of Hockwold, Norfolk, one of the chief among modern votaries of the sport; of Fleming of Barochan, Renfrewshire; and of Peter Ballantine, the last of the old Scotch falconers. On recent literature, by Salvin and Brodrick, Freeman, Col. Delmé-Radcliffe, and others, including Mr. Harting, we have not space to dwell, nor can we even glance at the revival of falconry in Russia, or its progress in the East—in Arabia, India, China, and Japan. For full details on these and many other points our readers must be referred to this handsome and well-printed work, which also contains an excellent glossary, a vocabulary of technical terms in five languages, and a complete index.

*Zoological Record for 1890.* (Gurney & Jackson.)

—This is, we understand, the last volume of the *Zoological Record* which will appear under Mr. Beddard's editorship. As we have had for some years past to call attention to the laxity with which he has performed the functions of his office, we ought now to congratulate him on being rid of responsibilities which were, no doubt, most irksome. At any rate, on this occasion there is no need to point out matters which should have received more attention. It was mistaken policy to allow Dr. Bowdler Sharpe, who takes up again the records of birds, *vice* Mr. A. H. Evans resigned, to rearrange completely the order in which the numerous groups of birds are dealt with. Neither the ornithologist nor the general zoologist can easily find his way in the present ornithological maze, and the rapidity with which, in these days, new classifications of birds are composed compels us to pray that Dr. Sharpe's successor, when he comes, may not be an author of a classification. Mr. Minchin, the new recorder of echinoderms and sponges, wants more guidance than he has had; but he is by far the most promising of recent additions to the staff of the *Record*, and we wish him every success in the future.

GEOGRAPHICAL NOTES.

ONE of the most interesting papers in the April number of the *Proceedings* of the Royal Geographical Society is the obituary notice of Mr. H. W. Bates, F.R.S., the interest of which is enhanced by the varied nature of the incidents and comments contributed by different pens. Mr. F. Bates, brother of the deceased, narrates his school life and early scientific pursuits, and Mr. E. Clodd adds some pleasant personal reminiscences; the Baron de Santa Anna Nery and Sir Joseph Hooker speak of his work on the Amazons; while Mr. W. L. Distant, an old friend and well-known entomologist, gives a careful review of his labours in natural history, and more especially in entomology. Finally, Mr. Clements R. Markham and Mr. Francis Galton record the invaluable work which Bates did for the Royal Geographical Society during the eight-and-twenty years of his tenure of the office of assistant-secretary, and which, combined with his genial character and deserved

popularity, has caused his loss to be so widely and deeply regretted.

Another notable article in the same number is Capt. Younghusband's excellently written paper on his recent explorations in the Pamirs, read before the Society on the 8th of February. This paper is illustrated by the best (albeit small) map of that region that we have yet seen.

Last summer an expedition under M. W. Radloff visited the ruins of Kara-Balgassun, which were explored by the Siberian traveller N. Yadrintzev in 1889, and which the inscriptions there unearthed tended to identify with the city of Karakorum, or ancient capital of the Mongolian empire mentioned by Marco Polo. The inscriptions which have now come to light are said to prove incontestably that this was the site of Chingiz Khan's residence. A thorough exploration of the valley of the Orkhon was also made, and the ruins of a huge monastery on the right bank of the Khorukha were surveyed. Besides a rich archaeological harvest, route surveys were made, and materials for a geological map were obtained as well as an extensive collection of the flora of the district.

The Committee of the Palestine Exploration Fund have arranged for a course of lectures on various points connected with the work and objects of the society, to be given in the lecture room of the Royal Medical Hall, 20, Hanover Square, on the afternoons of May 3rd, 10th, 17th, and 31st, June 7th, 21st, and 28th. The Archbishop of Canterbury will take the chair at the first lecture, when Sir Charles W. Wilson will lecture on 'Jerusalem.' At the second, when Mr. F. D. Mocatta will be in the chair, Major Conder will take for his subject 'The Future of Palestine.' Sir E. A. H. Lechmere, M.P., will preside at the third lecture, the 'Natural History of Palestine,' by Canon Tristram. At the fourth, Mr. Glaisher will preside, and Mr. Besant lecture on 'Twenty-seven Years' Work.' The June lecturers will be Dr. W. Wright, on 'The Hittites up to Date'; Mr. Flinders Petrie, on 'The Story of a "Tell"'; and Canon Dalton, on 'The Modern Traveller in Palestine.'

ANTHROPOLOGICAL NOTES.

M. ERNEST CHANTRE has recently communicated to the Society of Anthropology of Lyons two important papers: one entitled 'Anthropological Researches upon the Aïssores or Chaldean Emigrants in Armenia,' and the other 'The Tats of the Lower Valley of the Koura.' The people to whom the name of Aïssores has been given by the Armenians settled in Armenia about 1830, and are most numerous at Tiflis. They exercise in towns the occupations of porters, especially of water-bearers, and their women that of laundresses. In the villages they rarely acquire land of their own, and their earnings are precarious. They speak a dialect of the ancient Syriac. They have a great number of superstitious beliefs. Their Christianity continues to be of a Nestorian type. Anthropometric measurements have been obtained of twenty-two men and five women of the tribe. The cephalic index is 89.5, and in this and other morphological characters they are closely allied with the Armenians, the Kurds, and the Lazes of Batoum. In other respects than the cephalic index they show considerable affinity to the Jews of Akhaltzik (under 86), indicating that wide differences of language and religion may exist together with near resemblance of physical type. The Tats inhabit the country bordering on the Caspian Sea, between Derbent and the mouths of the Koura, to the number of nearly 100,000. They live under deplorable hygienic conditions, and are still half savage. The author took anthropometric measurements of thirty-eight individuals between twenty and thirty years of age, of whom four were females. The cephalic index among the fishermen of Djevat averaged 77.33; that

among the porters of Salyan, 79.5; that among the villagers of Norachaine, 80.1—indicating dolichocephaly, modified by crossings with a brachycephalic people. The women gave an index as high as 81.86. The high average of Norachaine is reached by the inclusion of three individuals of exceptionally large transverse diameter of head.

The list of original contributions to anthropology made by local societies in the United Kingdom, contained in the Report of the Corresponding Societies Committee of the British Association presented at Cardiff, includes forty entries, rising from the thirty-five of last year, and establishing a mean of three years when the forty-five of the previous year are included. The Dumfriesshire and Galloway Natural History and Antiquarian Society alone furnishes seven papers out of the forty, referring to local prehistoric and Roman antiquities and folk-lore. The Isle of Man Natural History and Antiquarian Society follows with five papers, four of which related to local flint implements, burial mounds, and antiquities, and the fifth to the origin of the Shoshoni Indians. The Essex Field Club, the Leicester Literary and Philosophical Society, and the Manchester Geographical Society have three each. Those for Essex are two by Mr. F. C. J. Spurrell on the camp at Danbury, and on those at Shobernyness and Benfleet, and one by Mr. F. W. Reader on punctured pottery found at Fryerning; Leicester deals with the more abstract subjects of culture, the study of philosophy, and the value of the poetic spirit to the scientific worker; and Manchester travels far afield, receiving communications from Mr. J. Theodore Bent on the Armenians in Asia Minor, from Mr. R. E. Dennett on the manners and customs of the native Congo people, and from Mr. T. H. Lewis on the stone monuments of North-Western Iowa and South-Western Minnesota. Two anthropological papers each were published by the Dorset Natural History and Antiquarian Field Club (local), the Philosophical Society of Glasgow (Teutonic antiquities and the ethnology of Asia Minor), and the Belfast Naturalists' Field Club (the gold antiquities of Ireland, and ancient grave slabs found near Dundonald, county Down). The ten societies which each published one anthropological paper are in Hertfordshire, Kent, Bath, Marlborough, Penzance, Staffordshire, Liverpool, Rochdale, Cardiff, and Belfast (Natural History and Philosophical Society)—an enumeration which may serve to show that all parts of the country are awake to the value of anthropological observation and desirous to add to our knowledge.

SOCIETIES.

LINNEAN.—April 7.—Prof. Stewart, President, in the chair.—Prof. D'Arcy Thompson and Mr. W. Somerville were admitted Fellows.—Mr. S. Moore exhibited and made remarks upon some samples of Maté, or Paraguayan tea, recently brought by him from South America.—Mr. J. T. Valentine exhibited a skin of Grey's zebra, recently brought from Somaliland by Mr. H. D. Merewether, who had purchased it from a caravan arriving from the southern Dolbahanta country to the south-east of Berbera. Although it corresponded in the character and disposition of the stripes with the type specimen from Shoa and with a skin in the British Museum from Berbera (*P.Z.S.*, 1890, p. 413), it differed in the stripes being brown upon a pale sandy or rufescent ground, instead of black upon a white ground. It was suggested that this might be the desert form, the type specimen representing the mountain form. Mr. Valentine also exhibited horns of Swayne's hartebeest and Clarke's antelope (both recently described species), which, like the zebra skin, had been lately brought from Somaliland by Mr. Merewether.—Mr. W. S. D'Urban exhibited specimens of the shell-slug *Testacella maugei* from Devonshire.—A paper was then read by Mr. D. Morris: 'On the Phenomena concerned in the Production of Forked and Branched Palms,' the conclusions arrived at being the following: (1) Branching is habitual in certain species of Hyphæne, occasional in others, and occasional also in the genera *Areca*, *Rhopalostyles*, *Dietyosperma*, *Oreodoxa*, *Leopoldinia*, *Phoenix*, &c. (2) Branching in many cases results from injury to



or destruction of the terminal bud, causing the development of axillary or adventitious buds below the apex; these buds when lengthened out produce branches. (3) In some cases, as in *Nannorhops richiana* and *Phanix sylvestris*, branching is caused by the replacement of flowering buds by branch buds. In such cases the branches are usually short and are arranged alternately along the stem. The terminal bud is apparently neither injured nor destroyed.—A paper by Mr. A. W. Waters, 'On the Glandlike Bodies in the Bryozoa,' was, in the absence of the author, read by Mr. W. P. Sladen.

**MATHEMATICAL.**—April 14.—Prof. Greenhill, President, in the chair.—Mr. A. L. Dixon was elected an ordinary Member, and the following foreign mathematicians were elected Honorary Members: Messrs. Poincaré, Hertz, Schwarz, Mittag-Leffler, Beltrami, and W. Gibbs.—The following communications were made: 'Second Note on a Quaternary Group of 51,840 Linear Substitutions,' by Dr. Morrice, and 'Note on the Skew Surfaces applicable upon a Given Skew Surface,' by Prof. Cayley.—Mr. Kempe made an impromptu communication on 'Regular Graphs.'

**NEW SHAKSPEARE.**—April 8.—Dr. Furnivall, Director, in the chair.—Miss G. Latham read a paper 'On some of Shakspeare's Metaphors, and his Use of Them,' showing how, beginning from those of 'Love's Labour's Lost,' which were artificial, wordy, and used for decorative purposes, he grew to use them to show character, situation, and feeling; and how, by making them terser and more flexible, he bent them to follow the course of thought and passion, becoming simpler, homelier, and at the same time stronger.

**PHYSICAL.**—April 8.—Dr. J. H. Gladstone, past President, in the chair.—Mr. C. T. Mitchell was elected a Member.—Mr. W. Bailey read a paper 'On the Construction of a Colour Map.'—A paper 'On a Mnemonic Table for changing from Electrostatic to Practical and C.G.S. Electro-magnetic Units' was read by Mr. W. Gleed.—A paper 'On the Law of Colour in Relation to Chemical Constitution,' by Mr. W. Akroyd, was read by Mr. Blakesley.

**ARISTOTELIAN.**—April 4.—Mr. S. H. Hodgson, President, in the chair.—Mr. C. C. J. Webb read a paper 'On Scotus Erigena's De Divisione Naturæ.' A short account of the author's life and historical position, and some remarks upon the principal sources of his doctrine.—"Dionysius the Areopagite," St. Gregory of Nyssa, and St. Maximus—introduced a summary of the contents of the work under review. Attention was then called to Erigena's rationalism, mysticism, and universalism, and it was suggested that to describe him as a Pantheist was to some extent misleading. After some reference to the subsequent fortunes of the book 'De Divisione Naturæ,' the paper closed with a comparison of Erigena's teaching with that of Schopenhauer, whom he, like many other mediæval mystics, had directly influenced.—The paper was followed by a discussion.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Aristotelian, 8.—Prof. W. James's Treatment of Self, Mr. G. D. Hicks.
- Surveyors' Institution, 8.—Leases to Limited Liability Companies, Mr. E. G. Wheeler.
- Tues. Royal Institution, 3.—The Sculpturing of Britain: its Later Stages, Prof. T. G. Bonney.
- Statistical, 7.—Inquiry into the Statistics of the Production and Consumption of Milk and Milk Products in Great Britain, Mr. K. H. Kew.
- Civil Engineers, 8.—Electric Light Measuring Instruments, Mr. J. Swinburn.
- Society of Arts, 8.—Australia: its Progress and Resources, Sir E. Braden.
- Anthropological Institute, 8.—Social and Religious Ideas of the Chinese, as illustrated in the Ideographic Characters of the Language, Prof. R. K. Douglas; 'Mythology and Psychology of the Ancient Egyptians,' Mr. J. Offord, jun.
- Wed. Entomological, 7.
- Geological, 8.—Geology of the Northern Ethal or Eastern Desert of Egypt, with an Account of the Emerald Mines, Mr. E. A. Floyer; 'Rise and Fall of Lake Tanganyika,' Mr. A. Carson.
- Society of Arts, 8.—Egyptian Agriculture, Prof. R. Wallace.
- Thurs. Royal Institution, 3.—The Chemistry of Gases, Prof. Dewar.
- Society of Arts, 4.—Reorganization of Agricultural Credit in India, Sir W. Wedderburn.
- Royal, 4.
- Electrical Engineers, 8.—Notes on the Light of the Electric Arc, Mr. A. P. Trotter.
- Society of Antiquaries, 8.—Note on a Small Head of Egyptian Glass, Mr. W. R. Innes; 'Relative Positions of certain Hills and Stone Circles in England and Wales,' Mr. A. L. Lewis; 'Archæological Survey of Cumberland and Westmoreland,' Chancellor Ferguson.
- Fri. Civil Engineers, 7.—The Steam-Hammer and its Relation to the Hydraulic Forging-Press, Mr. A. McDonnell.
- Japan Society, 8.—Ju-Jitsu, the Ancient Art of Self-Defence by Slight of Body, Mr. T. Shidachi.
- Royal Institution, 8.—The Physiology of Dreams, Dr. B. W. Richardson.
- Sat. Royal Institution, 3.—J. S. Bach's Chamber Music, Mr. E. Dannreuther.

#### Science Gossip.

The general meeting of the Institution of Mechanical Engineers will be held on the evenings of Thursday, May 5th, and Friday, May

6th, at the Institution of Civil Engineers. The chair will be taken by the President, Dr. William Anderson, F.R.S., who will deliver his inaugural address.

GERMAN papers announce that the Royal Society of Science at Göttingen will publish the works of the late Prof. Wilhelm Weber, the distinguished physicist, who, together with Gauss, invented the electro-magnetic telegraph. Prof. Weber, it will be remembered, was one of the famous Seven who were deposed on account of their refusal to acknowledge the Constitution arbitrarily promulgated by the Duke of Cumberland on his accession to the throne of Hanover.

THE Swiss papers record the death of the venerable geologist and botanist Prof. Joseph Bonanomi. No man had so exhaustive a knowledge of the flora of the Jura. He published several geological works. He was one of the founders of the Jura Railway, and for some years edited the *Courrier de Jura* and the technical journal *La Locomotive*. He took a leading part in the development of the musical societies in the Jura villages.

PROF. ANIBALE DE GASPARIS, Director of the Observatory at Naples, who, we regret to learn, died on the 21st ult., was born at Bugnara, in the province of Aquila, on the 9th of November, 1819. He first went to Naples in 1838 for the purpose of studying mathematics and astronomy there, and received an appointment as assistant at the Capodimonte Observatory (operations at which commenced in the very year in which he was born) in 1842. On the death of Prof. Capocci, in 1864, De Gasparis was appointed his successor, and held the office until his death. He was the discoverer of nine of the earlier-known small planets, commencing with Hygieia in 1849, and finishing with Beatrix in 1865, and afterwards devoted much time to the determination of the orbits of binary stars. His subsequent investigations, which are very numerous, appeared in the *Atti della R. Accademia delle Scienze Fisiche e Matematiche di Napoli*, the *Astronomische Nachrichten*, and other periodicals. He was elected an Associate of the Royal Astronomical Society of London in 1850. During the last few years of his life his health had been failing.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

*Historical Record of Medals and Honorary Distinctions conferred on the British Navy, Army, and Auxiliary Forces.* By George Tancred. (Spink.)

THIS is an illustrated volume of 483 pages, smartly bound, and dedicated by permission to the Queen. On receiving an addition to the already extensive literature of war medals, we hoped that it had fallen to Capt. Tancred's lot to provide us with a complete corpus of military and naval decorations, accompanied by a commentary that would render it acceptable not only to collectors and relic-hunters, but also to students of history. We regret that a close examination of the work tends to disappoint these expectations. Capt. Tancred has, indeed, handled and noted a large number of specimens, he has gathered much curious information, and in describing medals and decorations belonging to our own time or near it he is evidently at home; but on the whole—and especially in the earlier portions—the work strikes us as having been prepared in a perfunctory manner. In his

preface the author apologizes for defects in the book by saying that it was begun only for his private use: the material has been collected, he says, "from such multifarious sources that in many cases I have entirely forgotten whence and from whom much of my information was derived." A very serious shortcoming is the absence of any kind of index. Under the heading of "Authors Consulted" he has made no attempt—such as would have been very useful—at a bibliography of this branch of medallist literature, but only a rough list, including such entries as "*Graphic*," "*The Times*," "Grubeber, British Museum, Coins and Medals," "Thornton, India." The introductory sketch is singularly feeble and inadequate, and confidence is not inspired by the statement that the first military decoration was "a gold medal of Tetricus, the Roman general who became Emperor in A.D. 228."

In the first chapter are described the orders of knighthood, and in the seven succeeding chapters the principal military and naval medals from the time of Elizabeth to the present day. Specimens connected with campaigns in India and the East and certain other medals are reserved for the later sections of the book. A catalogue is appended of the valuable collection of Col. Murray, of Polmaise.

In chap. ii. the author has not been able to throw any further light on the obscure history of the "Armada Medals." He has not mentioned a series of supposed naval rewards described in the 'Medallist Illustrations.' In the reign of Elizabeth's successor Capt. Tancred finds an instance of a gold medal and chain being awarded for naval services, but has, unfortunately, omitted to state his authority. The oval "ark in flood" medal, which has a loop for suspension, is asserted (p. 25) to be a decoration "for distinguished sea-officers." This is possibly the case, though the editors of the 'Medallist Illustrations' think that it was merely "a complimentary present to court favourites." In the reign of Charles I. we find the record of an undoubted military decoration. Robert Welch, for his services at Edgehill, was knighted, and presented with a gold medal specially made for him by the king's command. The volume contains no detailed description of this medal, though it was long ago well described in the *Numismatic Chronicle* (vol. xv., 1853). Capt. Tancred remarks that he has seen "what is said to be a facsimile of the medal." The original medal is, indeed, not known to exist, though a drawing of it is preserved in the Herald's College, and has been engraved in the *Numismatic Chronicle*. The reverse shows the royal standard that Welch recaptured from the enemy. In 1643 Charles instituted a badge for those who did good service in a forlorn hope. We may point out that the invention of these silver badges was due to Thomas Bushell, farmer of the Welsh lead mines and an ardent Royalist (Ellis, 'Original Letters,' 2nd ser., iii. 309).

Under the Commonwealth were issued the famous Dunbar and Blake medals, of both of which the author gives an adequate account. It is well known that four gold medals, with gold chains attached, were conferred on Blake, Monk, Penn, and Lawson. "Penn's medal and chain," writes Capt. Tancred, "were in the possession of Mr.

Stewart, of Aldenham Abbey, near Watford, and in the late Capt. John Hamilton's collection there was another... sold at Sotheby's on 1 May, 1882." To this statement it should be added that Penn's medal is now the property of Col. William Stuart, of Tempsford Hall, Beds, and that the Hamilton specimen was purchased by the authorities of Blake's own college—Wadham. The die of the reverse is preserved in the British Museum. In 1650 a medal was struck by order of the Parliament for Capt. Wyard and his men for "service don against six ships" (Irish frigates). A better description of this medal than that given by Capt. Tancred will be found in the 'Medallie Illustrations,' vol. i. p. 390.

Capt. Tancred's account of the medals of Charles II. and James II. is incomplete. The "Dominion of the Sea" medal is not mentioned. In describing the "Naval Reward, 1665-67," it would have been interesting to note that one variety was given to persons below the rank of captain. Such medallie recognition of the services of men as well as of officers has until our own days been sufficiently rare. There is no description of an interesting medal presented in 1687 to Capt. William Phipps for recovering the treasure lost with a Spanish ship in the West Indies. This medal (which exists in gold and silver in the British Museum) shows on the reverse the ship's boats fishing up the treasure, and has the motto "Semper tibi pendeat hamus." The La Hogue medal (1692) and the medal for the storming of Touboucan (1700) are well described. On p. 36 a memorial badge of William III. is stated to be the medal presented to Jeremiah Scott for services at the battle of the Boyne. Capt. Tancred here follows Mr. Grueber's 'Guide to English Medals,' but has not noticed that in a later work ('Medallie Illustrations,' vol. ii. p. 220) this writer and his co-editor, Mr. Franks, show good reasons for refusing to accept this as Scott's presentation badge.

Under "George I." Capt. Tancred refers to "a handsome medal" struck to commemorate the revival of the order of the Bath, but omits to describe it. Specimens in gold, silver, and bronze are in the British Museum. Among the descriptions supplied of "Orange" medals an account of "The Badge of the Order of Blue and Orange" (1727) should have found a place. The "Culloden" medal is fairly described, but the name of the artist, Yeo, is omitted, as is also that of Küchler on the Nile medal described on p. 62.

In chaps. xii. and xiii. the author deals with regimental medals, and with the rude but interesting badges of the early volunteer movement from 1798 onwards. These chapters seem to be fairly exhaustive, though amplifications could here and there be made. Thus a fuller account of the medal of the Tyrone Regiment (p. 381) might be gathered from Dr. Frazer's 'Medallists of Ireland' (p. 452). It may be worth while to note also that there is a silver proof of John Skinner's medal (p. 314) in the British Museum, and that the gold medal conferred on Edward Toulzel for extinguishing a fire in the powder magazine at St. Heliers is likewise preserved in our national collection (Wroth, 'Index to English Personal Medals,' p. 31).

To the medals of the Victorian age Capt. Tancred may be accepted as a guide with much more confidence than to those of the earlier and (as far as the antiquary and historian are concerned) more interesting periods. The illustrations of the work consist of several plates successfully reproducing in colours the ribbons worn with medals, and of other plates, and woodcuts inserted in the text. In quality the engravings at times leave something to be desired, and we miss reproductions of several important medals. On the whole, however, Capt. Tancred has illustrated his book liberally, and in this respect has rendered it useful for reference.

*South Indian Inscriptions: Tamil and Sanskrit.* Edited and translated by E. Hultzsch, Ph.D. Vol. I. (Madras, Government Press; London, Kegan Paul & Co.)—The excellence of the results that may be obtained in India in the great unexplored fields of literature and archaeological science, when Government employs a scholar to do scholarly work, and not merely to struggle for a few hours of leisure from the midst of official routine, is shown by the admirable volume before us. Its editor is a specialist on Indian epigraphy of several years' standing, and is now employed in the Archeological Survey of India as epigraphist, a post which we are glad to see revived. Amongst the most important additions to our historical knowledge of ancient India—which, of course, it is the main office of the epigraphist to supply—are the important new particulars gained regarding the Pallava and the Chalukya dynasties. These are tabulated on pp. 11, 25, and especially 32. The Tamil inscriptions are generally of less historical importance than those in Sanskrit, but many of them are of considerable value. Thus advocates of Indian marriage-reform may be interested to find that as early as A.D. 1425 attempts were made to correct certain abuses. In this year a number of Brahmins from several parts of India met and agreed to discountenance the practice of purchasing girls in marriage. No facsimiles accompany the volume.

#### NEW PRINTS.

MR. LEFEVRE is less fortunate than usual in an etching he has published by Mr. C. O. Murray, from a picture by Mr. H. Colls, representing on a considerable scale the Thames when nearly covered with snow and broken ice during 'The Great Frost of 1890-91.' Of this work of Mr. Colls, which is effective, broad, and solid, rather than finished or brilliant, we have an artist's proof from the publisher. It does justice to the picture, and will serve as a memento of a miserable time, and, although we have seen better work by Mr. Murray, it possesses no small measure of his vigour and ability.

From the Autotype Company we have received an autogravure from a painting by Mr. E. Douglas, representing a young girl, who is neither beautiful nor graceful, leading a calf with one hand while she carries a metal can or vase in the other. We are not quite sure why it is called 'A Daughter of a Channel Island,' and we trust the damsel may improve in face, figure, and intelligence as she grows older. As an autogravure it is excellent, and successfully renders the effect of the half-lighted figure standing against the lighter sky.

It is not to be doubted that the legal profession, distinguished as it is for profound love for its chiefs on the bench, may rush to buy of Messrs. Henry Graves & Co. "artist's proofs," such as we are indebted to the publishers for, of a print taken from Sir Arthur Clay's picture, which we ately commended to our readers'

attention as entitled 'The Court of Criminal Appeal,' and comprising capital portraits of Mr. Justice Smith, Mr. Justice Day, Baron Pollock, Chief Justice Coleridge, and Sir Arthur Charles, with Mr. Davis their clerk, grouped at the seat of judgment and wearing their robes. Sir A. Clay paints with masculine firmness and precision, and in a solid and accomplished manner; his likenesses are excellent, and all the faces are expressive and faithful. Artistically speaking, we have no doubt that, when the painter has enlarged his experience so far as to study Rembrandt's and Reynolds's methods of dealing with the colours and tones of costumes and complexions, he will achieve considerable success in respect to the chiaroscuro of his designs, an element of incomparable importance when mezzotint is concerned. Titian will teach Sir Arthur how to arrange in masses the colours of the robes of the judges and the white of their ermine. In this point these elements are, so to say, "all over the place," so that the six figures make five distinct groups, which, so far as the coloration, tonality, and chiaroscuro of the composition go, have little relationship to each other, or homogeneity, or massiveness of any kind.

#### THE 'ST. ANNE' OF LEONARDO DA VINCI.

IN an article on the 'St. Anne' of Leonardo da Vinci, printed in the *Chronique des Arts* of December 5th, M. Eugène Müntz takes me to task for relying on the testimony of Padre Resta and of other writers of the seventeenth and eighteenth centuries. In my monograph on this subject, read to the Royal Society of Literature in 1882, I took some pains to guard myself against the charge of relying on Resta. I expressly stated that my first impulse was to reject altogether his account of the cartoon of 'St. Anne,' but in the course of my inquiry I necessarily arrived at the conclusion that the account given by Vasari, till recently accepted without question, was hopelessly wrong in several particulars, of which I will here refer to one only, the others being of minor importance. Vasari speaks of one cartoon only, mixing up two compositions; whereas I proved that Leonardo executed two cartoons—that in the Diploma Gallery of our Royal Academy, and a second, from which the picture in the Louvre, by whomsoever painted, was executed. Resta, on the other hand, mentions two cartoons: one, which he calls a first sketch, then in the possession of the Arconati family, whence I traced it to the Diploma Gallery; and a second, "carried further"—the design, as he sufficiently indicates, being that of the Louvre picture. I was, therefore, compelled to admit that Vasari was wrong and Resta right. I do not gather that M. Müntz disputes my conclusions, which, on the contrary, he supports by the testimony of a contemporary letter, not published when I wrote. With regard to Resta, I think it would be most misleading to apply to the connoisseurship of his day the present standard. I have already shown that contemporary connoisseurs held both Resta and his collection in high esteem. This is sufficient for my purpose; indeed, I should not have referred to the subject were it not that I desire to give some particulars of a work which was once in Resta's possession.

In my monograph I stated that I had some reason to think that the cartoon known as "the Platterberg cartoon" had passed through Resta's hands. My surmise had this foundation only, that Count Platterberg was, about the middle of the eighteenth century, the German Emperor's minister at Rome, where he made a collection of works of art ('A Set of Prints,' &c., of the Houghton Gallery, namely, J. Boydell, 1778).

The story of our knowledge of the Platterberg cartoon is curious. It was first mentioned by Dr. Waagen, who, writing in 1839, stated, on the authority of a friend, that there was a



cartoon of the Louvre design in the possession of the Plattenberg family in Westphalia ('Kunstwerke und Künstler in Paris'). Nothing further was published about this cartoon, but Mr. Henry Wallis was good enough to make inquiry for me in 1869 or 1870, and found that such a cartoon, stated to be Leonardo's, did really exist, having been removed by Count Nicholas Esterhazy from Nordkirchen, in Westphalia, to Vienna. I failed in all attempts to learn more till lately, when Mr. Gardner, the antiquary—well known not only for his unique collection, but for the ready courtesy with which he places both it and his varied knowledge at the service of inquirers—informed me that he had a photograph of the Plattenberg cartoon. Inspection of this photograph at once proved the correctness of my conjecture that the cartoon is that which was formerly Resta's. Writing to a friend under date February 22nd, 1696, Resta speaks of an inscription in praise of Leonardo which he has composed, with the view of having it written on the gilded shutters (*sportelli dorati*) of his cartoon ('Raccolta di Lettere,' &c., viii. 349). The photograph shows the cartoon, with an inscription in capital letters cut in the panels of the two shutters, which are, of course, standing open. It is as follows:—

## LEONARDUS VINCIUS.

Natus sub ann MCCCLXXVII. Verrocchii discipulus ab anno MCCCCXXXI. Academia Mediolanensis institutor ab anno MCCCCXXXVII. Ad annum fatalem Sfordiadi Dominis MD. Florentiam repetit ad annum MDXIII.\* inde Romam Bononiam iterumque Florentiam. Ad annum MDXVII. Parisios ad Christianiss. Regem Franciscum I. ubi supra scriptorum fidem annos XXV. superstes donec Armenino teste audita fama Judicii M. A. Bonarotæ eoque ad Christm. redacto post ann. Dom. MDXLII. in regio gremio ecclesiæ sacrament. rite recteque mun. expiravit annum ætatis sue ægens LXXV. Quem vinci nescium angulare lapidem aureæ præfulgentem ætati natura posuit ars studiumq. perfecit. Hujus pictura altera Parisiis extabat in palatio Card. de Richigieuf altera adhuc Mediolani in sacrorum B. Virg. ad S. Celsum.† Hanc Vincii mentem imitatus Raphael Urbans [here is introduced a sketch] cujus picturam Paulus Falconerius servat Romæ.

This *elogio* is marked as indubitably Resta's by the reference to Armenini, reliance on whose statement that Leonardo was still alive in 1542 wholly upset Resta's chronology of Leonardo. The sketch introduced is of Raphael's picture now in the Museo del Prado at Madrid, No. 364, known as 'Sacra Familia del Cordero' (engraved in Woltmann und Woermann, 'Geschichte der Malerei,' p. 635). I was interested to find that in claiming the design of this picture as an adaptation of that of the Louvre 'St. Anne,' I was preceded by Resta. The statement that Raphael's picture was in 1696 in the possession of the Falconieri family at Rome gives a new fact in its history.

The design of the cartoon is exactly that of the Louvre picture. Mr. Gardner informs me that the figures are of life size, done in black crayon, heightened with white. The cartoon is throughout very highly finished, except that the left arm of St. Anne (the other is not seen) is merely sketched. The faces are of the greatest beauty, that of the Virgin especially being of surpassing loveliness, the entire figure having a grace, refinement, and delicacy which appear to me to be beyond the reach of even the greatest of Leonardo's scholars.

By whomsoever executed, the cartoon is undoubtedly of the highest interest in the history of art. It is greatly to be hoped that the question of its authenticity, so strangely neglected hitherto, will at last engage the attention of those who can speak with authority.

ALFRED MARKS.

\* The numerals III. show marks which look like an attempt at erasure.

† The picture now in the Louvre.

‡ Afterwards in the Leuchtenberg Gallery in Munich, now in St. Petersburg.

## Fine-Art Gossip.

THE private view of the Royal Academy Exhibition takes place next Friday, the 29th inst. The public will be admitted on the following Monday.

THE Society of Painters in Water Colours has appointed to-day (Saturday) for the private view of its one hundred and seventeenth exhibition, which will be opened to the public on Monday next. The private view of the New Gallery also occurs to-day; the public opening will be on Monday next.

THE Society of Lady Artists appointed yesterday and to-day (Saturday) for the private views of its exhibition, which will be opened to the public on Monday next.

In addition to the pictures we have lately mentioned as having been temporarily placed in the Octagon Room of the National Gallery, Room XIX. of that institution has since received a painting, No. 1351, bequeathed by Sir Oscar Clayton, and the work of George Morland. It is entitled 'A Village Inn,' and represents a man on a grey horse, at the door of the house, holding in one hand a glass of beer while he chats with the comely hostess, near whom are two children. The time is sunset.

MR. C. H. READ, assistant in Mr. Franks's department in the British Museum, has been promoted to be Assistant Keeper of Mediæval Antiquities and Ethnology.

FOR the present we have simply to record that Mr. T. Brock and Mr. E. J. Poynter have been successful in the contest for the honour of designing the coins which are to take the places of Sir E. Boehm's unfortunate productions. The Queen's portrait, which will appear on the obverses of all the pieces, has been entrusted to Mr. Brock, as well as the design which he submitted for the reverse of the new florin. Mr. Poynter has been successful with the designs he prepared for other reverses, which do not, we believe, include the whole sequence of coins.

MR. WILLIAM CHAFFERS, the well-known writer on ceramics and plate, their marks and monograms, died on the 16th inst., aged eighty, at West Hampstead, where, since quitting Willesden Lane, he had long resided. His first publication known to us, except minor contributions to journals and papers of the archaeological societies with which he was connected, is 'A Chronological List of London Trade Marks,' 1860; then, 1863, came 'Hall Marks on Gold and Silver Plate,' with tables of date-letters, a capital work, which has been more than once revised and republished with corrections of errors, unavoidable, perhaps, in such a case, but not comforting to those who, perforce, had relied on the original version.

'Marks and Monograms on Pottery and Porcelain' first appeared in 1863, and has gone through, we think, seven editions, with constant revision, additions, and corrections; 'The Ceramic Gallery,' two volumes, 1871, and again 1887; 'Gilda Aurifabrurum' and 'L'Orfèvrerie Française,' 1883; 'The Collector's Handbook of Pottery and Porcelain,' with 3,000 Marks, nearly 10,000 copies of which were, it is said, sold; and, in conjunction with M. P. Burty, 'Chefs-d'Œuvre of the Industrial Arts,' 1869. Although his conclusions on certain points were more than once freely attacked, there cannot be a doubt that he for a long time, and rightly, held the highest place in this country as an authority on the history of plate, and, in a somewhat inferior degree, on the history of ceramic manufactures. He was much and often employed whenever 'pots and plate' were collected for exhibition, including the Museum of Ornamental Art, part of the 'Manchester Art Treasures,' 1857; Leeds, 1868; Dublin, 1872; and various minor gatherings of the same sort.

At the Japanese Gallery, No. 28, New Bond Street, a concluding series of 146 pictures of

Japan by Mr. J. Varley, and sixty-one drawings by the Japanese artist Watanabe Seitei, will be open to the public to-day (Saturday). At the Royal Arcade Gallery, 28, Old Bond Street, 'Gleanings by Woodland and Wave,' in pictures, drawings, and etchings by Miss C. M. Nichols, may be seen until May 27th next.

ALL who knew him or his work will be sorry to hear of the death of Mr. R. J. Johnson, of Newcastle, which took place after a long illness at Tunbridge Wells on Easter Monday. He was, perhaps, the only architect practising out of London in our time to whom his brethren generally would allow a place in quite the first rank of the profession, although his singular modesty prevented him from taking so conspicuous a position before the public as he deserved.

SIR JOHN MILLAIS's contributions to the Royal Academy Exhibition are worthy of his reputation, and most charming in themselves. Following up the success which has attended his snow-pieces, the painter has tried to surpass them. We do not think he is likely to do so; still 'Blow, blow! thou Winter Wind,' will be an important element in the show at Burlington House this season. It is not inferior to 'Murthly Castle' and its companion studies of wintry scenes. The new work depicts a road passing along a sloping bank, part of a rather steep hillside, flanked on one hand by trees, through whose branches the wind is sweeping, and at their feet is a dry stone wall. The nearly level country on our left, the sky of whitish silver, the greyish clouds that hide the lower half of it, and its horizon flushed in orange, make fine colour, and as to tone are admirably in harmony with the dark foliage of the pines and their ruddy stems, and the many-tinted ferns and herbage. The general effect is as brilliant as it is harmonious. The whole is brought into keeping by the foreground being in half shadow, and by the solidity of the figure of a woman seated on a bank in front and huddling a baby within her dark grey shawl. It is to be supposed, we presume, that the man in the mid-distance of the road has deserted the woman, and that it is he to whose ingratitude the motto of the picture refers, and who is more unkind than the winter wind itself.

A complete contrast to this picture is supplied by a charming view, during St. Martin's summer, of a still pool amid trees. Beyond it lies a meadow in the richest of autumn verdure, and the sky is full of light. The pool is studded with water lilies, and strewn with leaves of the beeches, ashes, and oaks which grow on either bank. A kingfisher, whose plumage is of the intensest azure and red, is perched on a bough near the front, and his presence indicates the silence and solitude of the scene, while his name suits the title of the picture, which is 'Haleyon Weather.' 'The little Speedwell's Darling Blue' borrows its motto from 'In Memoriam,' and is a charmingly demure and delicate picture of a little girl, whose curly brown hair is bound by a white fillet, and whose dress is also white, seated in a meadow under the spreading branches of a tree in its freshest spring attire, and holding some speedwells. Their brilliant enamel-like blueness assort perfectly with the pure white of her dress and the rose and pearly hues of her complexion. Technically speaking, these passages of colour are most lovely. From the point of view of the public the charm of the picture lies in the innocent beauty of the face and its childlike intensity of expression. It is probable Sir John may send a picture to the New Gallery, and a portrait or two to one or the other of the approaching exhibitions in Regent Street and Piccadilly.

MR. ALMA TADEMA's contribution to the Academy, although on a small canvas, is one of the most brilliant we owe to him. It is called 'A Kiss.' We are supposed to be standing on

a lofty terrace of white marble, approached from the lake by a flight of steps which is invisible to us, because it is below the terrace. A lady has just landed from a boat. A child dressed in white precedes her, and is tenderly welcomed by a young girl, doubtless her elder sister. Very pretty and natural indeed is the way in which the child, half reluctantly, half indifferently, yields her cheek to her sister's kiss, while her attention is directed to our left where something attracts her notice. The lady holds two strigils, and her fresh and rosy skin and her child's are more ruddy than that of the girl, and show the pair have been bathing. The silvery greys, the bluish and lavender tints in the draperies, with their complements of warmer colours, harmonize marvellously with the pearly white and softened azure of the lake seen below and behind the figures. Its nearer half is softened by the transparent shadow of lofty hills behind our standpoint. The remoter half is in clear light and exquisitely graded in a thousand tints as far as the opposite shore, where, in the extreme distance, lofty mountains, partly clad in snow, close the view, while their rugged peaks touch the sunny clouds floating in the pale blue sky. The shore in the mid-distance, and towards our left, is a marvel of minute painting, and we can trace the lines of its little bays and tiny promontories and study the contours of its cliffs, hills, and shallow dales, so that it is easy to follow the course of a road, which ascends or descends or bends to right or left as it approaches the villas embosomed among the hills, one amid rows of cypresses, another more in the open, and a third upon a ridge, where its white walls catch the light of the sun. In a space less than an inch wide by, say, four inches long a whole district is thus exactly delineated, and yet nothing interferes with the breadth of the picture as a whole. The white marble of the terrace, dashed with warm grey and bluish veins, has all the lucidity, wealth of colour, and breadth which distinguish the artist's pictures. On an elevated pedestal at the angle of the steps a tripod of dark bronze, intended when lighted to serve as a beacon to belated voyagers on the lake, stands distinct against the sky. On the outside of the parapet, which our position enables us to see, is a long inscription in bronze letters (which, although shown in very sharply vanishing perspective, are so exquisitely drawn that they may be read) stating that the Emperor Severus had some time previously rebuilt this landing-place in marble, the wooden original having been burnt. Looking down the side of this inscribed tablet, the spectator notices a group of naked bathers standing on the shore, and, just beyond them, others swimming.

PROF. MILANI, Director of the Etruscan Museum at Florence, has begun a campaign of excavations in the ancient Etruscan city of Talamon (now called Talamone), in the Tuscan Maremma, near Orbetello. Some years ago remains of a terra-cotta frieze belonging to a temple, and like that of the Etruscan temple of Luna, came to light in this locality, and the object of the present exploration is to lay bare what remains of the temple with its figured frieze, and also to examine the necropolis.

In cutting away the granite on Mount Sorrel Hill the workmen have come upon a well, measuring 7 ft. by 5 ft. and over 30 ft. deep, containing Roman remains. The objects found were: the remains of a bucket with bronze bands and handle, which have been taken to Cambridge for examination; one perfect vase of common black Roman pottery, with large fragments of three others; several animal remains, as large parts of three skulls of *Bos longifrons*, two almost perfect skulls of the pig, a fine antler (unfortunately broken into several pieces), which has been identified as that of the elk, and many antlers of the red deer, some showing marks of cutting.

THE Exposition Th. Ribot will be opened on the 3rd prox. at the École des Beaux-Arts, Paris.

*La Chronique des Arts* announces the publication of the memoirs of Delacroix, comprising notes made by him from day to day from 1822 to 1863, and speaking of many of the painter's contemporaries.

THE deaths are announced of MM. C. A. É. Thomas, aged thirty-six, a capable landscape and flower painter of Paris; F. A. Bridoux, aged sixty-nine, an engraver in copper, who won a Prix de Rome in 1834; and Herr Heinrich Matter, sculptor, of Vienna.

## MUSIC

*The Letters of a Leipzig Cantor.* Edited by Dr. Alfred Schöne and Ferdinand Hiller. Translated and arranged by A. D. Coleridge. 2 vols. (Novello, Ewer & Co.)

THE Leipzig Cantor referred to in the title of these volumes is Moritz Hauptmann, whose experience extended over a period in musical history interesting to thoughtful observers as that in which the modern romantic school gradually, but surely, forced its way through the trammels of the classicists. Hauptmann gained his high repute mainly, if not entirely, as a teacher, and the bent of his mind was, therefore, to some extent in the academical direction; but he was far from being a pedant, for he professed strong admiration for Schumann, Chopin, and even Berlioz, and his estimate of Mendelssohn and Spohr, at that time regarded as musical deities in England, was at once liberal and discriminating.

The letters here published bear few traces of the learned theorist who wrote 'Die Natur der Harmonie und Metrik' or the 'Erläuterung zu der Kunst der Fuge von J. S. Bach.' They contain, as stated in the preface, "random thoughts," and it is unquestionable that the idea of their publication never crossed the writer's mind. For the same reason it is difficult to perceive why a large proportion of the correspondence should have been put into print. It is scarcely doing honour to the memory of a notable musician, and it is paying a sorry compliment to intended readers, to give permanent record to such statements as this:—

"This morning I sent you off the opera, then I attended a rehearsal of 'Figaro,' and gave three lessons; I have dined, I have supped, I have written a scrap of my new opera. What a lot of things man can do!"

We have a great deal of the same kind of commonplace-book tittle-tattle; but it is almost worth wading through for the sake of the many thoughtful observations contained in the letters. They are for the most part written to Franz Hauser, for several years a notable singer and Director of the Munich Conservatorium; but there are others addressed to Otto Jahn, Spohr, Julius Rietz, &c., and the second volume concludes with extracts from hitherto unpublished correspondence, containing a number of those pithy, critical remarks and aphorisms which afford the best justification for the publication of the letters. A few extracts will suffice to indicate the general nature of Hauptmann's mind in its critical mood. Referring to those who objected to Spohr's sacred compositions while accepting them as abstract music, he says:—

"Are we to look up Art in one drawer and Religion in another? If Spohr does his best as an artist, his music will be as religious as it can be."

Though eminently conservative as a musician, he has the courage to write thus concerning oratorio fugues:—

"Modern Counterpoint is an abomination to me—notably, the Fugues of these days; they are like periwigs on a modern costume. I talked with Mendelssohn himself about the B flat major Fugue in 'St. Paul,' and he said that people always looked out for a regular Fugue in Oratorios, and if it were omitted, they would think it was because he could not do it. I would far rather he had proved his knowledge in some other place. We have more than enough of Fugues in Oratorios; it's a mere concession to fashion that had best be avoided."

Again, although entertaining no great admiration for Italian opera, he says:—

"These Italian rascals are endowed in a very high degree with the true instinct of Art—they don't piece their music together, the whole is a direct inspiration."

On the subject of Wagner Hauptmann is furious, and he must be added to the large company of false prophets. Of 'Tannhäuser' he says: "It won't live; the music has no substance in it." And a little further:—

"I doubt if one of Wagner's compositions will survive him; he showers handfuls of pepper over the thinnest broth, and makes people believe that they are swallowing good strong soup. It burns and bites, but there is no nourishment in it."

Mr. Coleridge has accomplished his task well, and has supplied a copious index, a catalogue of Hauptmann's compositions, and a list of his pupils. Among the last we find such names as Ferdinand David, Franz, Kiel, Horsley, Naumann, Joachim, Hans von Bülow, Kuhlau, Kalliwoda, Berger, J. F. Barnett, Walter Bache, Wilhelmj, F. H. Cowen, and many others who have gained distinction in music.

## Musical Gossip.

THE regular series of Crystal Palace concerts came to an end last Saturday with a quiet programme, Easter Eve being, of course, an unsuitable date for the production of an important novelty. The orchestral items were Beethoven's 'Pastoral' Symphony; Mr. Thomas Wingham's charming Concert Overture in F, No. 4; and Wagner's 'Walkürenritt.' M. Duloup, a Dutch violinist, made a favourable if not a striking impression in Max Bruch's Concerto in G minor, No. 1, thanks to an agreeable tone and neat execution. We understand that his real name is Wolff, but that he Gallicized it in order not to be mistaken for his fellow artist M. Johannes Wolff. The vocalists were Madame Bella Monti, a soprano with a powerful but not very pleasant voice, and Mr. William Ludwig.

THE Good Friday concerts of sacred music, which were unusually numerous this year, scarcely call for notice in this place. At the Albert Hall performance of the 'Messiah' Madame Nordica, Madame Belle Cole, Mr. Ben Davies, and Mr. Norman Salmond were the principal vocalists. Handel's oratorio was also performed on an extensive scale at the Shoreditch Tabernacle and the Mile-End Assembly Hall. The last named was the first concert of the annual festival held under the direction of Mr. G. Day Winter. 'The Redemption' followed on Saturday, and 'Israel in Egypt' on Monday.

RUBINSTEIN has completed his new sacred opera on the subject of Moses. It is in eight



acts or tableaux, and will occupy two evenings in performance.

## CONCERTS, &amp;c., NEXT WEEK.

- MON. Stock Exchange Amateur Orchestral Society's Concert, 8, St. James's Hall.  
 TUES. Herr Heinrich Lutter's Pianoforte Recital, 3, St. James's Hall.  
 — 'Easter Morn,' new Oratorio by Mr. W. Arundel Orchard, 8, Bloomsbury Hall.  
 — Mr. A. D. Cammeyer's Concert, 8, 30, Princes' Hall.  
 WED. Philharmonic Concert, 8, St. James's Hall.  
 THURS. Madame Eickenhaus's Pianoforte Recital, 3, St. James's Hall.  
 — Miss Hope Temple's Concert, 3, Princes' Hall.  
 — Finsbury Choral Association, 'The Revenge' and 'The Golden Legend,' 8, Holloway Hall.  
 SAT. Warwick Street Orphanage Concert, 8, St. James's Hall.  
 — Mr. Percy Notcutt's Concert, 3, St. James's Hall.  
 — Westminster Orchestral Society's Chamber Concert, 8, Westminster Town Hall.  
 — Strolling Players' Concert, 8.30, St. James's Hall.

## DRAMA

## THE WEEK.

GLOBE.—'The Tin Box,' a Farcical Comedy. By George Manville Fenn.

PRINCESS.—'The Life we Live,' a Drama. By Fenton Mackay and Denbigh.

GLOBE.—Afternoon Representation: 'Beata,' a Play in Three Acts. By Austin Fryers.

AVENUE.—'A Doll's House,' Drama in Three Acts. By Henrik Ibsen.

ANYTHING less shapely, symmetrical, or effective than the farcical comedy to which Mr. Manville Fenn has given the name of 'The Tin Box' could scarcely be devised. That Mr. Fenn possesses invention his novels prove, and his capacity, with the aid of a collaborator, to give dramatic form to his ideas is also established. Neither invention nor dramatic possibility is discoverable in 'The Tin Box,' the crudeness and ineptitude of which surpass belief. To add to the difficulties of the audience, there is scarcely a character in whom it is possible to feel the slightest interest. The heroine has some pleasing gifts, but is a little nincompoop. Her husband is a mixture of Othello and Jack Sheppard; her unmarried sisters, on whose behalf she compromises herself, are two mean-spirited little wretches, as spiteful as silly in their natural characters, but capable, for purposes of self-interest, of shamming sentiment. Appropriate lovers for these creatures are provided in two military noodles, whose proceedings are as incomprehensible as the charge of larceny which is fixed upon them. These characters, with the addition of a rich widow, who changes the disposition of her property as often as she changes her dress, a ponderous solicitor, his usual confidential clerk, and a disagreeable detective, play a constant game of hide and seek, the scene being a lawyer's office, which everybody enters and quits at pleasure. The manner in which this room is used as sitting-room as well as business room suggests that Mr. Fenn may have taken the idea of his play from some French or German source. A French piece, however, quite so naïve as this we cannot recall. One innovation may be chronicled. Into a piece professedly farcical Mr. Fenn has introduced a crime usually reserved for melodrama. Supposing, not without cause, that a will to which he has affixed his name as witness will operate to his disadvantage, the hero, a married law student, steals the tin box he supposes to contain it, with a view of substituting for it a document more favourable to his interests. The tin box he carries off does not contain the will in question, which the testator has previously removed. The criminal intention remains, and constitutes rather difficult matter to be dealt with in farcical comedy. Of the actors,

many of them capable, who took part in the interpretation, one only had an opportunity of distinguishing herself. By a piece of earnest acting, sincere and effective, if scarcely in place in this class of work, Miss Annie Hughes won a round of enthusiastic applause.

Like most modern English melodramas, the piece unhappily named 'The Life we Live,' which constitutes the latest novelty at the Princess's, seems a mere compilation of scenes, characters, and incidents from previous plays. It meddles somewhat with Socialism and strikes, and so claims to be a picture of modern times; it places in contrast a rural scene with the smell of genuine hay coming across the footlights and a view of the firing of a mill; and it presents a spot in Manchester supposedly recognizable. The conditions, however, that convert an amiable, if somewhat bibulous youth into a soldier, a deserter, a convict, and a mob-leader have nothing new or redeeming; the characters have done duty before, and the dialogue is commonplace. Mr. Warner plays the hero in his most dashing style, and Mr. Bedford as a leader in a strike displays genuine power. Mrs. Boucicault, the delightful Moya of 'The Shaughraun' and Eily O'Connor of 'The Colleen Bawn,' appeared in a short scene. The whole was to the taste of a holiday audience.

In his attempt to supply what may be considered a prelude to the 'Rosmersholm' of Ibsen the author of 'Beata' has caught the trick of his master. He has not the literary quality of the Norwegian dramatist, and he is more melodramatic. A measure of the atmosphere of 'Rosmersholm' is, however, preserved, the characters are the same, and the suggestion of caricature does not often present itself. More than one strong situation is reached, and what might be a thrilling conclusion is obtained and sacrificed. So far as concerns explaining the presence of Rebecca West in the house of the Rosmers and the abandonment of his faith on the part of its master, the piece may be accepted as conceivable. Somewhat prosaic is the explanation of the white horse of the Rosmers; and the manner in which Rebecca conquers her rival, and drives her from the place she legitimately occupies to commit suicide in the mill-race, is at once repellent and inadequate. A fine position is obtained when Beata, starting for her proposed self-destruction, is watched with eager excitement by Rebecca while "the pooreraven" Rosmer is picking up silly the scattered pages of his silly article, in ignorance of all that is going on around him. His own subsequent suicide is an ineffectual attempt to win him sympathy, and is wholly gratuitous, since readers of 'Rosmersholm' must needs suppose it to have been ineffective. Mr. Leonard Outram played Rosmer fairly, Miss Frances Ivor was acceptable as Beata, and Miss S. Vaughan good as a domestic. Miss Estelle Burney misread, we venture to think, the character of Rebecca West, who should be plausible, insinuating, and deadly, rather than vociferous and melodramatic.

In the revival of 'A Doll's House' at the Avenue Miss Janet Achurch resumes her character of Nora Helmer. Her performance is still remarkable, and in the last act is excellent. In the first act Nora is only

just too kittenish, in the third she is impressive, resolute, and good. In the second, however, a terrible falling off is perceptible. In the strain after intensity, which she never reaches, she forfeits all her former pathos. If Miss Achurch is to fulfil her promise she must forget all she has learnt in Australia—screams, grimaces, exaggeration, hysteria—and return to her former girlish freshness and pathos. Miss Marion Lea plays excellently as Mrs. Linden, and Mr. Charrington shows Torvald Helmer as nearly human as such a personage can well be rendered.

## PRE-SHAKSPEAREAN LONDON SHAKSPEARES.

THERE is some interest even in minor details of predecessors bearing the same name as England's great poet. Therefore it may be worth noting a few facts, drawn from manuscript sources, especially since doubts have been thrown upon Shakspeare's veracity in regard to one reason for granting his father a coat of arms in 1596. Both drafts of the grant stated that "his parents and late antecessors were advanced by King Henry VII. for valiant services," "parents" being used probably in the French sense of "relatives," rather than in the modern English meaning.

Very few registers now exist dating from Thomas Cromwell's Injunction of October 11th, 1538, that "Register books be kept of weddings, christenings, and burials, and for safe keeping thereof, the parish to finde a chest with two lockes and two keyes." Among the few, however, is that of St. Margaret's, Westminster, and one of its earliest "burials" is that of "William Shakspeare, 30th April, 1539." A comparatively modern hand has added the foolish note, "Query. If this be the poet or not?" This William Shakspeare might have been a poet, as he might have been anything else. But no records have turned up as yet regarding his life, and nothing about his death but that he was buried in Westminster. That makes it possible that he may have been in some way connected with the Court,\* and may have been father or brother of that Roger Shakspeare, Yeoman of the Chamber to King Edward VI., who, on June 9th, 1552, shared with his fellows Abraham Longwel and Thomas Best a forfeit of 36*l.* 10*s.* (see 'State Papers, Domestic Series, Edward VI.,' vol. xiv., Public Record Office). He may also—for the name was not common—have been father to "Thomas Shaxpere, formerly minister of Colebray, in the parish of St. Mildred's, in the ward of Bread Street, London," who on the 1st of September, 2 Edward VI., received a patent for "one hundred shillings per annum of legal money of England." The patent was signed "Duke" (see 'Auditor's Patent Books,' vol. vi., 1538-1553, Public Record Office). The will of this Sir Thomas Shakyspere, clerk, was entered at Somerset House, 22nd of August, 1559 (see 40 Chaynay). The chief legacies are the following:—

"I, Sir Thomas Shakyspere, Clark, in full possession of, &c.....give to Anne Wyllson, her dettes being paid, 10*l.* to begin the world again. To Tommasin Cooke my sister 5*l.* To my sister Grace, wife of Richard Storeton, 5*l.* To my sister Jone Shackspere 5*l.* To Sir Albon Dolman my best gowne and my books, to *praise for my soul.* To the poore of St. Bartholomew my fether-bed. To Sir William Berry of Pynner 6*s.* or my second gowne. And the residue of my goods, after my legacies be paid, to the poor."

John Mersh the elder of London, mercer, was appointed executor, and William Hustwayte overseer. The will was proved by these men on the 29th of August, 1559, so that it must have been made on the deathbed of the old priest. He was evidently one of the pensioned

\* In 23 Henry VIII. (1537) Thomas, Richard, and William Shakspeare were mentioned as in the king's service, says French in 'Genealogia Shakspeareana.'

priests of the dispossessed Church, and that he remained Roman Catholic seems to be proved in his request to his fellow priest Sir Albon Dolman "to pray for his soul." It seems so, but this is not certain, for Henry VIII. makes the same request in his will, after throwing off the yoke and creed of the Roman Church.

Though there is no absolute proof, there seems every probability that our Sir Thomas Shakspere was the Sir Thomas Schaftespere who is mentioned in the will of Joan Jons, relict of John Jons, otherwise Morgan, late of Bristol, brewer. Among other bequests she leaves "To my Curate Sir Thomas Schaftespere .....uni collitegiu de veluet cum laqueo cerico." This Sir Thomas Schaftespere was one of the witnesses to Joan Jons's will, which was proved on Friday, December 17th, 17 Henry VIII., in Bristol, having been previously proved at Lambeth.

The same "curate" is mentioned in several Bristol wills registered at Somerset House, and his name is variously spelt Schaftespere, Shaftesper, and Shakesper (see notes or abstracts of the wills contained in the volume entitled 'The Great Orphan Book and Book of Wills in the Council House at Bristol,' by the Rev. J. P. Wadley, Rector of Naunton Beauchamp, 1886). A translation to London would be all the more possible to him if he had friends there of any interest or power. Of his three sisters, one was single and still bore the name Jone Shackspere. The variations in the name give only stronger proof of the extreme uncertainty of spelling, which, based upon the phonetic principles of the time, depended upon the hearer's rendering of the colloquial pronunciation of proper names. If these various entries really represented the same man, he must have been about eighty at the time of his death. Another of the name appears in the accounts of the Treasurer of the Chamber (Public Record Office), "Paid to Thomas Shakespeare, Messenger, 60s, 12th December, 1572." Nothing further regarding him has as yet turned up. But scattered fragments of facts may, by various workers, be pieced together into the mosaic of history, and thus prove the importance of recording trifles.

CHARLOTTE CARMICHAEL STOPES.

### Dramatic Gossip.

'JULIUS CÆSAR,' which has not been seen in London since the appearance of the Saxe-Meiningen company, has been produced at the Olympic, with Mr. Edmund Tearle, by whom the theatre is temporarily managed, as Brutus, and various actors, better known, possibly, in the country than in London, in the remaining characters.

MR. PINERO's laughable comedy 'The Magistrate,' first produced at the Court Theatre, has been revived at Terry's, where it seems likely enough to have a success. The interpretation now afforded it is weaker than that it previously received. Mr. Terry, as Mr. Posket, colours the part more highly than his predecessor Mr. Cecil; Miss Fanny Brough is more natural, but less amusing, than Mrs. John Wood as Mrs. Posket. The acting of Messrs. Esmond, De Lange, and Gilbert Trent deserves commendation. Mr. Mackintosh as Col. Lukyn is characteristically unequal.

MR. CHARRINGTON has a long lease of the Avenue. He will not confine himself to Ibsen, but will produce any new plays, whatever their character, that may commend themselves to his judgment.

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